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TOP 15

For what it's worth, here are the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review and one for airplay. The address is: MRR/ P.O. Box 288/ Berkeley CA 94701.

Steve Spinali

CANNIBALS-The Rest of...-LP
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DOM DAR-Dansa Vilt Min Sjal-EP
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KAUNEUS & TEAVEYS-EP
LOVE CANAL-It's a Dog's Life-LP
PAGANS-Buried Alive-LP
SHOP ASSISTANTS-EP
SPERMBIRDS/WALTER II-split EP
SONS OF SADISM-EP
YOUTH OF TODAY-Can't Close My Eyes-EP
V/A-Hardcore Ljubljana-LP
V/A-X Must Rockers-EP

Ruth Schwartz

ASEXUALS-Contemporary World-LP
BIG BLACK-II Duce-45
BLOODSPORT-I Am the Game-EP
CRAMPS-Date With Elvis-12"
CYNICS-No Place to Hide-45
DEATH OF SAMANTHA-Strung Out On Jargon-LP
FALSE PROPHETS-LP
LOVE CANAL-It's a Dog's Life-LP
NAKED RAYGUN-All Rise-LP
PINK HOLES-Breakfast W/the Holes-LP
RAYMEN-Going Down to Death Valley-LP
RHYTHM PIGS-LP
SALAMANDER JIM-Lorne Green..-LP
SOUL ASYLUM-Made to be Broken-LP
YOUTH OF TODAY-EP

Pushead

SAM HAIN-November Coming Fire-LP
STUPIDS-Peruvian Vacation-LP
HERESY-Never Healed-flexi
CONCRETE SOX-LP
GHOUL-Jerusalem-EP
IKKANINGU-Slow Down-EP
DISSENSION-LP
GENERIC-EP
GASTUNK-Magazine-EP
BARKHARD-LP
ZOETROPE-Amnesty-LP
CROW-Who Killed Dove-EP
SONS OF SADISM-EP
GENOCIDE-TP
MAIMED FOR LIFE-EP
DEADLESS MUSS-I Will...-EP
B PEOPLE-Petrified Condition-LP

Tim Yohannan

CROW-EP
CRAMPS-Date With Elvis-12"
DEAD SILENCE-TP
DISSENSION-LP
GENERIC-EP
GRONG GRONG-LP
GUILT PARADE-TP/RESISTANCE-TP
IB, SINGER-EP
LOVE CANAL-LP
MAIMED FOR LIFE-EP
MORAL CRUX-TP
PAGANS-Buried Alive-LP
SONS OF SADISM-EP
V/A-Ljubljana Hardcore-LP
V/A-X Must Rockers-EP

Martin Sprouse

SONS OF SADISM-EP
PAGANS-Buried Alive-LP
ASEXUALS-Contemporary World-LP
GENERIC-EP
MAIMED FOR LIFE-EP
DEAD SILENCE-TP
76% UNCERTAIN-Gitar Godz Suck-TP
DISSENSION-Why Work For Death-LP
R.A.F. GIER-TP
ICONS OF FILTH-The Filth & the Fury-EP
KHADAFY YOUTH-TP
V/A-Bleeding Between the Lines-TP
SEPTIC DEATH-Double live 8" (Ltd edition beige vinyl. Pushead doesn't even have this one.)

Dogtowne

RHYTHM PIGS-LP
CYNICS-No Place to Hide-45
SERVICE-America's Newest Hitmakers-LP
PAGANS-Buried Alive-LP
BUTCH WILLIS-Forthcomings-LP
SNAKES-I Won't Love You-LP
CHARLIE PICKETT-Route 33-LP
LUNCHMEAT/MISSION IMPOSSIBLE-split EP
OYSTERS-Green Eggs and Ham-LP
V/A-Compulsory Overtime-LP
FOLLOW FASHION MONKEYS-LP
BIG BLACK-Atomizer-LP

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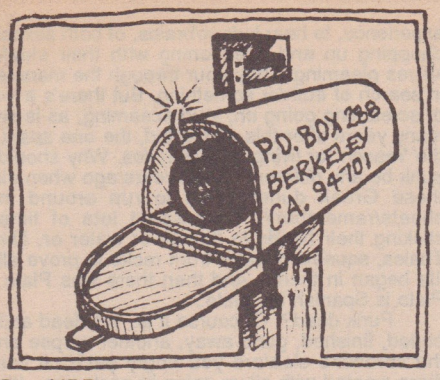

Dear MRR,

Greetings people. Just a few lines from a wayward resident ot the "Kaliforja" Youth Authority. For all of you out-of-staters that don't know what C.Y.A. is , it is our beloved state's feeble attempt at a kiddy prision. Maybe some of you have been here before (or a similar place), but let me tell all of you that haven't yet hit a shit-nest like this; go Hari Krishna or something, cause jail sucks. I don't want to get into heavy duty specifics (that would take 25 pages), but I want to bitch about a few things, so bear with me:

1. Does "putting someone away" rehabilitate them?

FUCK NO! Maybe in a penitentarry or something, but here in Sunny Kaliforja we "protect and counsel" our delinquents. So the state makes places like this, where we can go to school 6 hours a day and vegetate. Anything affiliated with hc or the scene is considered "satanically influenced, sadistic and violent in nature, and extremely perverse and anti-social." I asked our Senior Youth Counselor if he knew anything about hc, and he replied, "Yeah, did you know them sickies spit on each other to someone they like them?" Needless to say, the general attitude in here (both inmates and staff members) sucks, and it is so tempting to destroy people's faces...

2. Is religion necessary to be a "useful citizen"?

Once again... FUCK NO! The aforementioned Senior Youth Counselor is also an ordained Methodist Minister, so he makes sure we get our daily allotments of the holy word of Jesus, and how, along with an unshakable allegiance to this "great country", and faith in God and Jerry Fallwell, we could be so "happy and free". An example of the stupidity of all of this is this... two days ago , some long hair got caught with a piece of paper that had "a contract" and numerous Satanic symbols written in it. Over these was his name, smeared on the paper with his own blood. Now, the Senior got a hold of it and accused me of starting this shit up! He says it is because of my "anarchistic and fascist" disposition. Fuck that! If he had a brain he may be dangerous, yet I doubt it.

See, because I refuse to do certain things, like "pledge allegience to the flag", register for the draft, or practice radical and/or hateful ideologies, I am branded as a "low-life, degenerate, loser." Well as THE DESCENDENTS say, "I'm not a loser". Yeah, I made a mistake (burglary), and I'm sorry for what I did.. So fuck off, you slaves!

But no way am I going to allow these animals (wards and staff alike) make me doubt myself or what I believe in. Maybe I wasn't completely aware of the world around me, or politically conscious (ah, I was a good ol' skinhead) when I was out, but this hell has forced me to see what's really going on, and I'm thankful to the state for one revelation.

Look guys, it's hard in here. If anyone out there, anyone would write to me , I'd really appreciate it. Maybe some of you have had run-ins with the authorities before, so you'll know what it's like. I'm not asking for sympathy, because it was my own stupidity and lack of respect for the rights of other's that brought me here, but I am saying that people can change, and I'm doing just that. If you like bands like The RAMONES, DESCENDENTS, HUSKER DU, AVENGERS, NEIGHBORHOOD WATCH, MINOR THREAT, SLAYER etc... please drop me a line. I probably won't be able to see this letter, 'cause MRR is "contraband" in here, but I figure if it is printed, it will be in a month or two; so no matter I got 9 months left!

Brian Demascio/ P.O. Box 5600/ Stockton, CA 95205

Dear MRR,

It started about a week ago into last summer, I had just graduated out of high school (yea!), and was looking forward to a life of fun and games. I had been listening to hardcore music for a while so I thought I was "punk", etc... As the summer progressed my parents started pushing ("what are you going to do with your life?") Buddies started pushing... Then the final nail in the coffin... I saw "Rambo II". Next thing I knew, I was wearing a green uniform, calling this 4'11" sargeant 'sir!' Now it was too late. But I thought, well one year (10 months; close enough) of 'active' duty in exchange for 4 years at college. Even swap? Wrong!! The shit I see every day, just the total apathy. It's study all week, then drink all weekend and look for another girl to fuck. I said "Wow ! You're really cool" Thank God my buddy sent me some (ha! all) of my punk albums and hopefully my skateboard is on it's way. I see a point in the future where I'll have to make a choice: A.F. + college+imperialism, rape and plunder or take all I can out of this place and get involved in the peace movement again. From what I've seen, all this bullshit's being shoved down our throats. Brainwashed to say "yea, we'll win a nuke war easy!" (I hope everyone is ready for Ron's first strike plans) Oh yes, war in Libya is still a definite possibility. (We're getting psyched up) As I can see by t.v shows and movies, the American public is also getting psyched up for war too. In fact our economy is already on a war time footing, as it has been for 6 years.

Hey- it looks like a clean cut choice but, the lure of stability and money vs. fun and moral satisfaction is being a tough choice. Any opinion?

Mike/ PSC #4 Box 15126/ Keesler AFB, MS 39534-5365

Dear MRR:

A child is an individual. He or she has feelings like everyone else. Parents who abuse the right to have a child by heavy headed, needless punishment need to have that child taken away from that home. A child is not a parent's property, something that they can do whatever they want with; it's not a body bag and it's not an animal you can have a leash on. How can anyone maim or hurt a child for crying or coming home late? A child is the product of a loving moment, probably between two people who love each other. How can you then harm that child? I don't blame abused kids for running away. How can you? How can you reason with a person who is a brick wall? There is only so much a human can take, after years of either physical or mental abuse, without losing your mind.

But, the problem is, where will a 13, 14, or 15 year old go? What direction and then what? Most of them turn to vice or suicide. It's such a shame their life has to end in such a tragic manner. Especially, when deep down inside, that person was only looking for a caring nod, love, or understanding from anyone. The numbers are low, quite low for those who know or have a way out

(Show you have a little sensitivity, eh?)

EQUAL OPPROTUNITY ,c/o Justice/ 405 E. 3rd St., #381/ Long Beach, CA 90802

Dear MRR:

This letter is in reponse to Mykel Board's column in #33. He talked of the sad thing that happened with a young zine writiers at the Alternative Press and Radio Council. He wrote about this guy who spends alot of time and effort to put out a zine and keep the life in the scene, and then the guy's mom comes running in to CBGB's, bitching about , "Where's my son, he's only 15". Well, I'm that young zine writer.

Mykel, I can't agree more with you when you talked about how I put out a zine, Hardcore 4 New Jersey, travelled an hour and a half to CB's to support the AP&RC. I'm in 2 bands (MALICIOUS INTENT and GREEN EGGS & HAM) and in a sentence, I'm transformed into a child. I really don't care how old you are, it's the accomplishments you've done that counts. I've had loads of assholes come up to me and say, "Well, what the hell do you know? You're 5 years younger and have only been in the scene for 2 years!" Well, to that I administer a rather large FUCK YOU. So many lazy-assed people think that just cause you've been in the scene for a few years that you are God's answer to hardcore. I don't see any of them doing or contributing to a zine, they aren't in a band, and they really don't care or do anything for the scene. My friends are my staff for Hard Core 4 New Jersey , and everyone--Gordon, Mark, Brian, Pete, Scott, and Greg--works to make it a good FREE zine. I lose money on my zine, so people who really care about hardcore can have it for free. I often see a lot of idiots have a one-page newsletter for $1! Obviously, they're trying to milk the scene.

I have a lot of friends (some much older) who support my zine and bands, which is really cool. The age difference, even 5 or more years, doesn't make any difference to them. Even when I was a newcomer to the scene they showed me what hardcore is, and because of them I do what I do and am who I am today.

Another thing is that the Alternative Press and Radio Council is really a great idea. We put together interviews with the DK's and DOA, put on a great benefit at CB's, help out a lot of zines, bands, DJ's, etc., and we are really trying to make a good scene for hardcore. Anyone in the NJ/NY/CT area who wants to actually contribute to the scene should go to one of our meetings. Contact me and I'll give you more info. I definitely think that it's worth supporting!

Well, thanks Mykel for your great observations. Don't forget that it's not how old you are or how long you have liked hardcore, but what you have done to support the scene.

Anyone who wants a free zine or anyone who would like to trade zines, then write. If you're not trading zines, then please send a stamp to help with postage costs. Everyone who writes gets a free copy, so come on and get those moving! It is 50 pages long, has a circulation of over 400, has interviews, record reviews, shows, and other zines, comix, commentary, and is FREE!

Pete "Spike" Haldopoulos/ Hardcore 4 New Jersey/ 6 Heather Hill Way/ Mendham NJ 07945

Dear MRR,

In response to Jennifer from #32--- I would just like to say that you are not the only one with over protective parents. I too have parents like that, and I'm into hardcore/thrash/punk/industrial music, and my parents don't like it. So you know what I did? NOTHING! I just ignore them like they're nothing in my life because they are nothing. If they can't see our part of things, then they're closed minded fascist scum! My parents try (and they're still trying) to bring me up as a full-fledged christian, but I fool them into believing that I am, but I'm really against religion because I don't want to spend my entire life following someone else's religion that's forced upon me. I'm not going to be conformed onto what my parents want me to be; in fact, they're hypocritical liars because the reason they want me to go to church is so they can get to heaven, because if they don't conform me into being christian then they'll perish in "hell". Isn't it a joke? What a bunch of fucking liars! And you don't have to take that shit either because you're a human being, not some robot waiting to be programmed for their pleasure.

As for trying to talk to people, just try to act like yourself, and don't be afraid to make

mistakes, because if they laugh at you for fucking up, then you know they're just a bunch of redneck scums, and they probably wear swastikas under their shirts. If you ever want to talk to anyone, you can write me at... Christopher Gili/ Route 13/ Brookline, N.H. 03033 (603) 673-7369 Please don't call collect because it will cost a heap of useless money for the call. Thanx.

Dear MRR,

I'm a little late on the metal/punk controversy that graced your pages awhile back, but I would like to add my 2 ¢ worth...

I used to enjoy a little metal and bands like EXODUS, SLAYER etc., but now I think it's a bunch of shit! After meeting SLAYER and reading interviews with them and bands of a similar nature, one could only conclude that these bands consist of idiots.

While the metal crossover may bring new aspects to the punk scene, it has brought more negative aspects than positive.

Punk bands are turning metal and in the process are changing their lyrics also (check out ONSLAUGHT, the ACCUSED, etc., for examples) to include devil shit, right wing views, etc....

Punks are now growing their hair long...In '77 (and other dates) most punks were ashamed to admit they once had long hair, now it's like the other way around! Does long hair damage brain cells? I'm beginning to think it does.

The metalheads that like punk only like a limited number of bands, almost as if the bands had to be approved by a higher authority. Do metalers listen to any other punk bands besides D.R.I., C.O.C., ENGLISH DOGS, etc...? Do they have brains of their own?

DARK ANGEL (a metal band that likes punk) played Vegas not too long ago and they actually introduced a song by saying "This song is about when the U.S. and U.S.S.R. go to war... the U.S. is gonna kick their fuckin asses!" Sheer brilliance, huh!?!

I don't mind bands with a bit of metal influence (like POISON IDEA, DIE KREUZEN, etc.) but it seems like the metal influence takes a stronger hold on a lot of punk bands than it should.

Thank heavens for bands like The STUPIDS, A.O.D., PTL KLUB, etc., who show you can be fast and aggressive without letting metal become a major influence!

Darran Wells/ 340 S.Jones/ Las Vegas, NV 89107

Dear MRR,

Friends, we have got a problem on our hands. Unfortunately, people have a tendency to downplay it or ignore the problem and just hope it will go away, and what can a person do about it anyway? I'm talking about skinhead violence. In my scene (Des Moines) there are two skinhead gangs, the D.M.Skins (Mayhem House Crew) and the Down Town SkinHeads which are always causing trouble. Some of them are even nazis, and racist, and sniff glue and all that bogus shit. These people have got a serious identity crisis. They all wear the skinhead uniform (which originated in England), they sieg-heil their favorite bands (like in Germany) and the only thing they have to say about it is "USA rules" in a neanderthal sort of monkey grunt. They have got a chip on their shoulder too. Any more I don't even try to thrash at shows because I don't want to get killed, or get my head kicked in by some fuckhead's cherry red, steel-toed Doc Marten's (which is the least that would happen to me). At shows at Riff's (club) recently I have seen people try to do stage dives and skins deliberately punch them in the face as they come diving into the pit. But it's more than sheer roughness in the pit or trying to start fights. How many times have I seen a D.M. Skin come up to a poor, unsuspecting fucker (smaller of course) and without warning or any reason at all, haul off and punch him in the face, then go, "Oh, I'm sorry man, I'm on LSD now and I don't know what I'm doing." Yeah, I'm so sure. The jerks always get a chuckle from those "accidents". There's certain girls in the scene who say, "They're cool because if there's a guy bothering me at a show I just tell the skinheads to go beat him up and they will." This is kind of funny but if you think about it for just a minute, it's fucked! Or, people will say, you can't blame all skins for the violence because they are all individuals, hey I'm sorry, that sounds great in theory but in real life it's a different story. Some people say "Oh, so and so is O.K. if you get to know him one on one," but fuckm they always hang out in their gangs ("crews") and cause trouble together, I never see a D.M.Skin alone, and they wear the same uniform and they act the same and they like the same bands and have the same image and worn out, boring ideas (very conservative, right wing and brainwashed, total gang-like mentality). They're just clones! Half a dozen clubs in town have closed or won't book hardcore anymore because of them. Countless shows have been cancelled for this reason (Necros, C.O.C. and Descendents all recently, just to name a few) until now there is no place in the city to put on punk skows. The scene really is suffering a lot because of it. I wish we could make an agreement or something but you can't reason with these assholes because they have no original ideas, they are super-conformists and they think it is cool to be violent, bash in innocent people's faces, and make sure there will be no shows).

How can you communicate with this kind of closed-minded asshole? I don't even know why they like to hang around at punk shows, skinheads have nothing to do with punk; they have more in common with bikers! This really is an important problem (these creeps are distroying our scene) and it won't go away unless we do something, but what? If anyone has any suggestions or ideas about how to deal with this problem that we are facing, please write me.

Trent "Witch Doktor" Vaughn/ 1211 68th St/ Des Moines, IA 50322

Dear MRR:

The subject of this letter is something that is often discussed, namely the "question" of whether punk really does suck. I've chosen this well-known theme because I 'll try to answer the question from a (in my opinion) different/ unusual point of view: it's not sufficent to judge the movement as a complex, but one must see the changes of every individual person.

The ideas of Punk "appear" in the following points. First, you have to change yourself. It begins with you, 'cos you are responsible for your actions and your reactions. There is no authority but yourself! It's obvious that you can't change anything as long as you justify ignorance, sexism, violence...

The system is still embodied in ourselves, and we must break free from this perverted "tradition". It's not always easy to free ourselves from it.

These (I like to call them mental actions) are preconditions for real change.

Then punk is no longer an empty threat. The individuals can create an effective movement/ force, so actions will be successful and achieve something lasting because people are willing to accept responsibility for their movement. Anarchy or autonomy isn't possible without "self-authorized" people. (Thanks, Jason)

Even though these actions are (still) rare, every attempt to prove that "punk is dead" fails because ideas, wishes, and conceptions of freedom, peace, and unity cannot die!

So, think and act!!!

Besides, instead of always complaining about punk of this day, dead or not, do something to advance your interests. Punk is never dead if you use your own brain and avoid thinking in cliches.

Michael Bosse/ Im Grossen Vorwerk 4/ 4900 Herford/ West Germany

Dear MRR:

And on and on it goes, w/all the disaffected voices in punk screaming out about how they've been had/I have to tell you that reading the letters column in MRR is an edifying experience, to hear kids w/brains, of both sexes/ chopping up and questioning with their steak knives gleaming. They pour through the manure in search of truth/or something. But there's a lot of screaming going on, loud sceaming, as is so many years after this all started, the one spark, the 'reason for living' eludes/hides. Why should punk be any different? Just years ago when all these Greek dudes used to run around in sheets/remember?/ They spent lots of time sticking their hands in flames or water or, like Thales, squeezed water from rocks to prove all life began in them. And then there was Plato. Plato is Spanish for 'plate'.

Punk dead? Of course it is. It's dead and buried, finished, gone away, another corpse on the coroner's slab/are you angry yet?/ It lies there wasted with silver coins in each eye. It's dead because it's another label. It's another tag. It has been stripped of its value by all those other people who spoke that word with trivialness. It's not an attitude/just a 'thing', an alternative ' thing'. "I'm not punk, I'm Hardcore", some mohawk screamed at me one day when I observed the name SHAM 69 did not elicit proper reverence from him, as if Johnny Rotten wasn't his father, too. It must be dead, dead and gone, or else so many kids wouldn't be feeling so shitty.

Now you think I'm negative, right? Another jerk badmouthing the scene, right? They say the same thing about reformers who cry FOUL in El Salvador, just before they shoot them/Is Marilyn dead? Did she really die in '62? The masses of photos, books, posters, Marilyn specials, and other paraphenalia lead me to believe she isn't. I think the whole Marilyn suicide thing is a hoax. Secretly, she is alive and well, and raking in all the bucks. No, she's not dead; she's a fucking symbol, don't you see? Whether good or bad, whatever it says about this society, Marilyn represents something, and something different to every person who adores her. Isn't punk something like this?

YEA tho I walk thru the valley of the shadow of death/I take out my trusty punk icons/ I play my scratched-up 45s and curse the stupid industry that nailed up my once-heroes (I hear Jimmy Pursey cursing me out for calling him a HERO). The punk bible is full of martyrs and traitors. Punk to me means so much and is such a deep feeling inside that it's hard to define it/to speak it in one word without screaming or haranguing/it's a pulse. I was stranded in nothing, and some nitwit band from England called THE DRONES told me to be proud I didn't fit. Am I reaching you yet? If I was the world's last living outcast, these punk bands gave me a breath/I knew they were a part of me/ what they were saying was said for me. I was tossed a line. It hurts to think so many outcast kids are sitting out there feeling alone and rejected, while all these hardcore hardheads are running aroud singing songs to the devil/ beating up others for no reason/carousing and acting like rock stars and pretty boys/as they play and collide and all sound the same/so that when I go to CBGB's I hear another hardcore band that sounds like another hardcore band/ singing I'M GOING TO BEAT MY MEAT ON THE TOILET SEAT or something deep like that. They yell and spit and throw beer cans and drop acid and put down hippies/ whose children they inevitably are/ FACE IT. These cats belong in some reactionary ROCK'N'ROLL club where pretty people sit down and hear ten hours of SPRINGSTEEN. Man, what's the point? Where does it all go when the airheads rule? I don't know about another place, only New York. The scene here is FUCKED. There is intolerance, bigotry, pocket facism (I hate using that word considering how its overuse has diluted its meaning), racism, a whole potfull of sexism. Everybody has an attitude/a bad one/a fixation on clothes and mohawks and style/none on brains. I can't blame the stupid people for being stupid/but the smart ones? They sit with their US OUT OF EL SALVADOR t-shirts and they say, "It's the CIA. The CIA is killing the scene."/ or else they throw up their hands ---"That's it; that's the sixth friend I've had beaten up before my eyes. I'm through with punk; I'm leaving."/ Wow. Real guts there, bucko.

First, CIA, nothing. If kids don't give enough of a fuck about their scene to try to change it for the better, then NEW YORK inevitably happens. I redden with shame when I hear of kids in IOWA pooling their cash together to rent a garage or something so bands can play/ communicate/make a statement, while people here just stand around in their gear and glare at each other/when bands give each other attitude and don't work together to create something better. Yeah, here it's shit. But you're fucking insane if you think I'm gonna color this letter black and tear out my hair and lie in sack cloth and ashes. Punk to me means conviction; just how seriously do you take all this? How much thought do you find yourself giving it all? Disappointment can be positive; it can lead to anger, and anger, while much maligned, can be a positive motivating force (it has been for me for years). I respect none of the bands here. I think they're all unserious and highly dangerous. There are good bands around, but here in the city I trust none of them. I'd rather put them in front of a wall and force confessions from them.

Fanaticism? Damn right. Fanaticism with some positive thought, not just blind paltry emotion. We are in agreeement that punk, in some ways, needs revitalizing. So how about it? Again, what are you doing about it? I wish all those disenchanted kids would write me, I really do. I wish I could spend some time with them, to remove their sense of isolation/I know I could turn them positive.

The idea isn't to make political statements/ or prove how cool you are by not smoking or doing drugs/or dressing UP/ the first thing is to be who you are. Sounds simple, right? In New York, it's very difficult. I wish I could hear from you isolated ones...

REAGAN YOUTH? OK, granted, I like their stuff pretty much, but seeing whats-his-face toking on joints and using hippy-speak did not thrill me much, neither did hearing renditions of SABBATH. I'm one of those confused punks who always felt heavy metal was a sort of sacrilege. I wouldn't make a judgement on pot-smoking or all that (after all, I've been a part-time user for a while now and find people who judge others by their BAD habits to be as annoying and as useful and Oral Robert's crowd.), but having DAVE brand Jesus a commie was hilarious; considering Jesus' "render unto Ceaser that which is Caesar's", I would hardly dub him a 'state smasher'. Honest t'Christ, Jesus didn't give a good damn about politics. He was out to screw all those religous hacks who were killing him with their religion. (Dave should read the bible, even for a laugh. Or even just to read). Really I don't see where all this anti-God stuff comes from/suffice to say I understand hating religion/and okay, there's no scientific basis behind the idea of GOD/but the duplicity of lots of bands in this putrid scene is astonishing, especially those which have recently taken to adorning their flyers with demons of all varieties/denying the existence of God also denies the existence of demons, dudes/so grow up. Pack up your fucking demons and devils and get the hell out of here. Read Hegel. Idiots.

(Who needs demons? If you cats wrote good biting lyrics you wouldn't need Satanic help. Nice to warn you, though: intelligence will inevitably triumph over this common stupidity. It'll take work, but it'll happen, and all you racist morons with redneck tendencies will become superfluous overnight. Remember that the smart can always act stupid and start writing real songs. No more of that BEAT MY MEAT shit, buckos. Or you'll all be in the toilet, ok?)

Yeah, this is war. Is anyone willing to battle to create something positive, or do you morons wanna just sit and moan? New York, I'm tired of staring out over miles and miles of desert. Let's see some action. Maybe I've pissed people off enough to get 'em to move a little. Hope so.
Abraham Rodriguez, Jr./ URGENT FURY/ PO Box 158/ Bronx, NY 10455

Dear MRR,
I have read your 'zine for sometime, and it seems that there are so many letters from people who are so negative.

They keep saying how punk is dead, "punk is a lost cause", "it's a waste of time", "you'll never change society etc.." So, I wonder, why do they even bother.

Is it that somehow they were misguided? Did they just do it just to be in fashion? Are they just afraid to stand up for what they believe in? Well I am not! Sure I must admit it was the fashion that drew me in.

But you quickly go beyond that, and learn the true meaning. Oh I'm sure when punk first started it didn't really have a meaning and was merely for the shock value. Through the years it has grown up and does mean much more: to really care about the quality of life, to stand up and say we are not going to put up with any more bullshit! We don't want nuclear war and chemical waste dumped on our environment... destroyed by rich businessmen who don't give a damn about us or anything except making their bank accounts larger while we live in their polluted cities.

I feel you can get results uniting and protesting against nukes and the arms race. You may not get instant results, but you will make more people politically aware. People write and say we are a joke and you can't do anything to change things. Sure anyone can complain but if you just sit on your ass and let society run your life then it's true. Instead of writing and saying how hopeless it has become, write to your congressman and say you want a change and that your tired of all the crap. If we just close our eyes and turn our backs on human suffering, then we are no better than the people we are trying to fight. Oh sure I realize you cannot change everyone's ideas and beliefs. Only a complete fool would think so.

But if we do not hold on to our beliefs and take a stand then our existance is meaningless. It's all up to you! people before profit!
Maria Lopez/ 108 Beaconridge Dr./ Bolingbrook, IL 60439

Dear MRR,
British punk is up it's own ass. Here's a typical British record, it has a black and white cover, sells for 95p and does no good at all as only the converted listen to it. All those extensive sleeve notes going to waste. Here's a typical British gig, 100 people listening to 3 anarcho bands that sound remarkably like CRASS or CONFLICT (by the way the 100 people are all converts so there's nobody there who hasn't heard it before). The typical British scene report/letter, why not mention other worthwile British bands like the 3 JOHNS, MEMBRANES, BLURT, BOGSHED, FOLK DEVILS, MEKONS, etc., why? Oh yeah, they don't quite fit into the clique do they, I hear they use other formats rather than punk/thrash, god forbid. The reports then take up their valuable space with talk of speedcore, squats, animal rights, hip topics of that particular period (please note that the animal rights is important but becoming cliqued).

One such letter/scene report was from somebody in Bristol, as I say it was squat this, squat that until there was a criticism of U.S. bands like HUSKER DU not playing small venues/ squats. Those people were ovbiously not at the Newport gig, about 30 miles from Bristol, where the HUSKERS played in a shoebox of a room on a stage that was about 15 feet by 10 feet and about 2 feet high. A great gig, not massive I'd say, I think these people also must have missed the BUTTHOLE SURFERS there as well. They would have missed our MINUTEMEN date as well no doubt if it had come off, heads up asses time. An example of a recent anarcho gig, bands wouldn't play because the organizers were pissed and would stop people getting on stage. Some even went home! Could this be something to do with why bands won't play places that small, you don't come thousands of miles to play and to find everthing fucked up, waste of fucking time and effort. That's why the HUSKERS, KENNEDYS, and bands of their ilk

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won't end up playing those places.

In issue 33 there was a letter from Jim of Cornwass which was a fine example of the holier than thou attitude that pervades the anarcho scene at the moment. Jim, I remember Sid/Stig of ICONS OF FILTH smacking people in the head down the Cardiff Top Rank circa '79. He's changed and that"s great but don't try to tell me that he's a fucking saint brother. CHUMBAWAMBA, LIBERTY, the whole bunch of bands you mentioned will be full of nice people but they won't be no fucking saints either. I refuse to believe you're perfect either brother. I suggest we take our heads out of our asses for one moment and step into the real world. I live with my mistakes when I made them, hard sometimes but I do realize I'm not perfect see.

Keep up your good work MRR, wide coverage of all types of world music, lets see more coverage of bands that don't fit into the punk/thrash mold, they've got good, positive things to offer us as well. Clichés and ghettoizing music won't do fuck all for anybody. Long live variety, we're fucked without it. Cheers,
Pete/ 26 Argyle St/ Newport, Gwert/9P9 5NE,UK

P.S. I like to write and swap records with people, anybody out there interested? Unlike Jim, I like a drink, shout, dance and me and my girlfriend even like to screw, god forbid.

Dear MRR,

The urge to write this letter has been growing with each issue since I started reading your "zine" (God I hate that word) about two years ago. It's this letters column of yours. I find the majority of the letters column disheartening. In virtually every issue, a good two-thirds of the correspondence you print involves someone voicing blatantly close-minded attitudes under the guise of punk. Knee-jerk responses are unappealing no matter what the underlying ideology may be.

In order that my viewpoint can be summarily dismissed because I'm impossibly uncool, let me tell you who I am. I'm 28 years old. I'm an attorney. (credibility in shambles, eh?) I've been listening to the various musics which have been called 'punk' since Patti Smith in '74. I love h.c., but I tend to prefer the funny-sloppy-drunk variety to the political nonsense. I don't need an anti-social teenager to tell me that Ronald Reagan is not a good president, and I find that what passes for political expression in h.c. today is generally one-dimensional ranting which trivializes the enormously complex socio-political-economic-ideological-docrinal problems facing the citizens of the world right now.

I guess it just bugs me to see 'punk' in the hands of a bunch of narrow-minded hypocrites whose view of the world has everyone divided into cool/uncool. It makes punks guilty of enforcing conformist social attitudes as jocks or racists or Young Republicans. The idea of being ostracized as not hip enough at a punk show is entirely antithetical to punk's supposed 'philosophy'. I have very short hair, and can 'pass' if I dress 'appropiately', but I have brought friends to shows because I thought they would appreciate the music, only to see them sneered at and reviled because they were wearing down jackets or corduroys or had (God forbid!) mustaches.

One more point. I think it is ridiculous for anyone to ignore huge amounts of music because it doesn't fit the strict formula of h.c. How could anyone possibly believe that there was only one type of 'good' music? I read in a recent issue that THE REPLACEMENTS have "wimped out". What does that mean? obviously, their music is becoming more diverse as they become better musicians, and they are branching out into ballads, quasi-metal etc., but so what? If one of your writers gradually begins using larger words, or more complex syntax, or begins writing short stories as well as record reviews, will he or she have "wimped out" too? Is Tom Waits not a genius because he doesn't play h.c.?

Anyway, I think overall MRR is a fine music-oriented monthly publication, which I will continue to enjoy. But everybody, <u>think</u> a little, will ya? John Sheilds.

Dear MRR:

I'd like to reply to Roy's letter in MRR #32 and hopefully give him some useful ideas. Here in the UK, hunting exists in many different forms (mink, fox, hare, stag, etc) but the hunters don't get off so lightly. There is a strong and ever-increasing nationwide set-up here against these scumballs. Concerned people of all age groups unite together to save the lives of our beautiful wildlife with extensive use of <u>direct action.</u> Writing protest letters to politicians is useless when animals are dying everyday. Our direct action can take many forms and is very effective. It usually entails finding out where the scum are going to hunt and going to that area of the countryside a few hours before them. We then form a large beat-line and then work our way through the woods shouting and blowing horns (and screaming SIEGE songs!!). This usually scares a lot of the animals out of the hunting area. However, when the hunt (which average about 30 riders and 40 hounds) is successful in tracking its prey, we use other methods. We get into the field in front of the hounds and prevent them from hunting. This is done by using sprays to hide the scent of the fox, etc. (Sprays can be made from diluted garlic or bought as anti-mating sprays from pet shops). Also, people have learned to blow the same commands the huntsman uses on his horn to confuse and distract the hounds. Combine shouted commands, horn commands, false trails, sprays, and pre-beats, and the effectiveness of the hunt is severely restricted. However, the story does not end there - do huntsmen seriously think they can show their faces without reprecussions? Huntsmen themselves become the victims when they find that they have been visited during the night and their property attacked. Cars have been paint-stripped, houses daubed with messages, etc, and in one marvelous incident recently, a hunt actually had its enitire pack of hounds stolen, the hounds having now been distributed to good homes nationwide!

Sometimes hunt saboteuring can become very physical, and many saboteurs have been beaten up in the past by hunt thugs. However, attitudes are changing and many "pacifist" saboteurs are starting to defend thenselves by using violence if necessary. I don't want to start a major debate on violence, but when you see an animal ripped apart in front of you, and you see a huntsman blowing his celebration horn, then you simply go up and SMASH THE BASTARD!
Pete C./ 12 Penuel Rd/ Walton/ Liverpool L4 6XA/ England

Dear MRR:

Why does everybody hate Jerry Falwell so much? I mean, just because he steals a little money from people, I mean does that make him a criminal? So what if Jerry hates blacks and Jews and Catholics and Muslims and Hindus and Mexicans and pretty much everyone else who doesn't give him free money. So what? I mean, no one's perfect. Jerry is saving people's lives every day. Why, he said that if I gave him my car, my problems would just disappear. Well, maybe they didn't, that doesn't mean he's lying. does it? But some of Jerry's prayers do come true. Take the gay people. Jerry prayed that they would all die, and then along comes AIDS. So you see, Jerry is doing something. Can you blame Jerry for hating gays? I mean, they are different, and they aren't born-again Christians, so why hate Jerry? Why not call 1-800-628-2000 (Jerry's new number) and make fun of him. Or his office (804-528-4112) and run up his phone bill. I mean, if Jerry is a fat, stupid, bible-banging, redneck, bigotted, brainless, selfish, nazi, somewhere in his many layers there must be some good? Someone please tell me why.
John/ 655 Carriage Way/ Deerfield, IL 60015

Dear MRR:

I happened to be unfortunate enough to be watching the "boob" one Sunday afternoon and decided to check out a wrestling show. Now I know many punks suddenly think it's really cool and funny to get into wrestling, even

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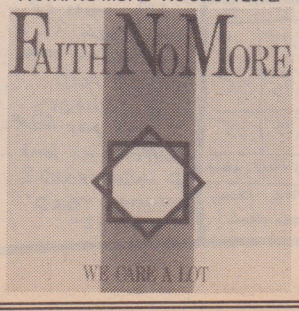

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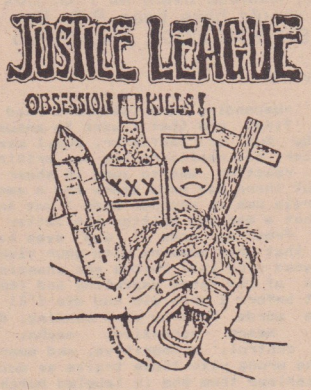

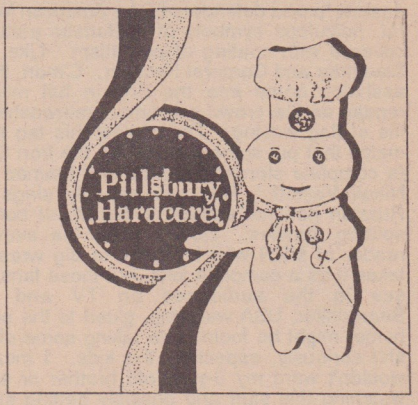

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enough to instigate many bands in putting wrestlers on their cover-art and t-shirts (JFA, STRECHMARKS), but all I got out of the show was a facade made up of goons representing many racial and cultural sterotypes matched up against "proud defenders of the American Way", fat, ridiculous symbols of militaristic attitudes covered with coating of patriotism. Like Sgt. Slaughter and Corporal Kirchner. C'mon, these assholes come into the ring in full military regalia as the crowd screams, brainwashed in fits of flag waving. Then I saw this tag team match that put some guy named the Iron Sheik (a complete stereotypical Iranian) teamed with Nikoli Volkoff. This guy actually sings the Russian national anthem to hordes of booing, spitting families. Now I know the average reader of MRR who happens to dig wrestling takes it as a complete joke, but those fans you see in the sudiences on TV and Joe Beerdrinker, USA watching, glued to the set at home, might be fooled into taking some of this shit seriously, especially the kids. I mean, I wouldn't want my 6-year old brother or sister watching this stuff and possibly getting subtly brainwashed into fucked attitudes like nationalism or prejudice. Like Casey of D.I. once said, "Humor is an important step in disrupting anything." Maybe wrestling is a joke that just ain't that funny. Think about it. Anyone who wants to share their thoughts on this or anything else, please write. I'll write back!
Boo/ Box 108 Hill/ Rochester, MI 48064

Dear MRR,
Way back in MRR #18 (October 1984) there was an interview with Andi (MAN'S HATE) about his feelings on animal vivisection. I was always interested in the subject but never really got involved until I read the interview. Since, I've become involved in our local humane society, have gotten information from Animal Rights in Washington D.C., and Green Peace. So first off, thanx MRR and Andi for helping me off my apethetic ass. Wonders never cease.
I won't get into a lengthy dissertation about my views because that would take pages. However, I will say that I feel quite strongly and would very much like to correspond with other people who are also interested in stamping out man's cruelty toward animals or more importantly his fellow man.
Andi, if you are reading, do you have the same address? I've tried writing you. Peace,
Sarah/ 2519 Sessions St.#3/ Eau Claire,WI 54701

Dear MRR,
I'm the singer in a band called CLASSIFIED PROTEST and I'm writing in some urgency because, when our band was featured in the Welsh scene report, one of your readers sent for our demo's. His address was something like this-- Jessie Almoli c/o Insucsection Records/ P.O. Box 699/ Hyannis, MA 02401, USA. But I've received the tapes back with the address unknown on the package so there's no way I can get these tapes to Jessie. Jessie, please write again with a new address or whatever. Thanks a lot. Unite and win,
Pig CLASSIFIED PROTEST/ 30 Waen Gron/ CWM Celyn/ Blaina Gwent/ NP3 3LP

MRR,
I was really upset when I saw the Wisconsin scene report (issue #33). Pete not only did a terrible job covering Milwaukee (only covering what was dealing with him and his brother directly) but he neglected to mention any other city in Wisconsin. I'll at least give him credit for taking the initiative. A mistake that he made was that SELF GRADIFUKATION is not dead and will be playing a gig with the CRUSTIES when they return from their short lived tour.
I realize the Flessas family has put a lot of money into the scene, but I'm really sick and tired of their money-grubbing techniques. The complilation tape Pete talks about in the scene report was made without any of the band's permission, and I'm sure they won't see any of this profit. Also EARTHSHOE (Andy Flessas band) has sold out in every possible form. Not only do they have t-shirts, stickers, 2 cassettes, but they also went as far as to hire a photographer and get some autographed pics made. I like to see people doing things in the scene and being active but I can't stand this commercial bullshit. If they want to get rich get into pop music and quit fuckin the scene up. The suburbs have a bad rap as it is.
Angry Suburbanito, Ellie Skelton/ 16855 Burnett Ct./ Brookfield, WI 53005

Dear MRR:
I would like to bring up a subject about Chicago that the scene reports have been leaving out. The poseurs. The nazis aren't the only ones wrecking the scene. If anyone wants hardcore brought to the masses, look at Chicago and shut your mouth. Like anything else, when hardcore became popular, it lost everything, and just became another trend for the North Shore poseurs. They don't have views on anything, they just think it's cool. They tell all their friends to go to shows, and then pack the clubs. And if you think it's better to have alot of people, think again. Ten thousand mindless brats trying to do their big punk rocker impression is not my idea of a fun time. But rather that trying to stop the little shits from going to shows, people just stopped going themselves. That is no solution.
Well, a once good band, NAKED RAYGUN played recently, and the tickets sold out. Now I could see that happening at a Michael Jackson concert, but not a hardcore show. And the sad thing was, the only ones to get in were the poseurs who came three hours early. But it's also not all the people
Good old Metro has not helped at all. Those morons schedule hardcore shows with sleazy headbanger groups to bring more people to shows. The only effect that has is to make alot more headbangers go, and alot less punks. All Metro cares about is money. Besides, they have incompetent morons working there. When 7 SECONDS came in August, Kevin could barely be heard, the sound sytem was so bad. Sure, there are alot of other problems, but it seems as though the biggest one is neglect. - J.B.

Dear MRR:
Hello. I'm just writing to correct some errors in the Lehigh Valley, PA scene report that appeared in issue #33.
First of all, CONSTRAINT never broke up. Rob (bass) moved to Philly for awhile, but is now back. Mike (drums) and Ron (guitar) have been jamming together regularily. They are looking for a new vocalist and guitarist and maybe a new name, and should be better than ever.
Second, the band I manage was listed as PEOPLE WHO CARE, but we've long sice been going under the name of LAST CRY and played with THE DESCENDANTS under that name. The band is Dan (guitar), Stef (drums, ex-JUVENILE FRUSTRATION), Dave (bass, ex-CONSTRAINT), and Donna (vocals and lyrics), and Roy (bass, also for YOUTHFUL AGGRESION).
ASYLUM did get back together, but are now called FAULTY CONTRACEPTIVE and also played the DESCENDANTS show, and sounded much improved.
Everything else in Frank's scene report was correct as far as I know. His address is RD 1, Box 422/ Northhampton, PA 18067. And mine, from which you can get the band's newsletter free when it comes out, is Hans/ 628 Pierce St./ Bethlehem, PA 18015

Dear LEGION OF DOOM (Vancouver)
This is my public apology to you. I wrote in accusing you of spray-painting Satanic garbage all over my town. I am sorry, but I was wrong. The spray-painting was done by another LEGION OF DOOM. I am very sorry, and extremely embarrassed. It is not usually my nature to accuse people until I have all the facts straight. I was very angry at the time and I thought I knew what I was talking about. Please forgive my mistake. Yours sincerely,
Joulee Baird/ 56 Clinton St./ Guelph, Ont. N1HSUS Canada

Dear MRR,
There was an incorrect address with your review of our Just An American Band comp tape several issues back. You had Discontinued Cassettes address listed as P.O. Box 6037 when it should have been P.O. Box 6057/ Winston-Salem NC 27109. Thanks, Rob

Dear MRR:

I'm responding to 2 letters I read in issue #33. The first one that I want to answer to was written by Dug of Beefeater. Dug, I was reading your letter not realizing who was writing it and my first reaction was to jump in sheer joy that someone out there had good sense and a sensitivity that I rarely see in anyone. When I got to the end and saw that a man had written the letter and that you were from my area I was even happier. I realized that when someone with your views exists it's a good sign that things are changing in the definition of the terms masculine and feminine. I hope that before I grow old and die I'll see that those two words have no more meaning. Right now masculine means agressive, macho, strong, emotional control, authoritive, and smart. There is nothing wrong with these traits as such but if a woman displays them she is labeled butch or even worse, dykish. Feminine means passive, sexy, weak, emotional, obediant, and intuitive. These aren't terrible either but it's even worse for a man to be caught being "femine" than for a woman to be "masculine". I've gotten my definitions from my personal experience as a woman who has alot of drive and ideas and the general reaction was that I should sit on the sidelines and watch the guys have a good time on stage. I managed to get on stage and have a good time but not without some social sacrifices. I also have seen the definitions acted out by gay friends who think that to be "Gay and proud of it" they think they have to act like the opposite sex and the interpretations seem badly distorted.
Personally I like slam dancing. As a female personage I never felt threatened by it. I think that women that go to shows realize that there may be slam dancing and if they don't want to be bruised they can protect themselves or stand back a little. The sound in the back is better anyway.

I didn't read Robin's article even though I have the issue. I didn't read it because I've become slightly turned off by the "war" and when I read or heard feminists talk I heard a hate of men somewhere and I don't think the answer to this fault in societies system of belief is going to be solved by by the domintation of one of the sexes over the world or by winning any wars. The change must come from both sexes through understanding of the other. All humans have the capacity to be anything that is listed under the terms feminine & masculine. A good short way of putting it is that women are not as fragile as they seem and men are not as tough as they seem.
Well, even though this is more like a lecture than a response I thankyou Dug for being aware of the situation around you and I hope there are more men like you in the world and the scene. Hopefully your letter opened many male eyes so they could look around thier scenes and see what is happening. We're supposed to be an 'alternitive culture' so lets get going on it. Power to you.

The next response is for poor E. Jones. You see I was not let in on this deal to ignore you! I'm sorry to hear about your problem with understanding women. I can tell you right now that we are not any different inside than you are. we have the same fears about the opposite sex that you do. It's o.k. not to be violent towards other people if your a male. It's also o.k. to defend yourself when you're being attacked I don't care what sex the attacker is, a first law of nature is to survive and defense is in our genes. It has not been "bred out" of anyone especialy not from women. I think women have maybe a dash more of the aggresive instinct than man. Women are mothers and built into that capacity to give life is the absolute need to sustain it. Yes! We have arrived at the old line "Stay away from the cubs because mother bear is somewhere near!". I feel that this maybe one of the reason why the ancient men may have come up with the patriarchal system anyway. We may never know what really happened. It is fact that before a belief in a male god there was a complete matriarchal system that believed in a female god. It has been suggested that the celtic men looked for wives that were strong and handy with a sword. If the camp was attacked husband and wife stood back to back fighting.
If I had been you in the situation I would've been scared too. I'm more afraid of getting into a fight with another woman than I am with a man! In school bathrooms I saw the bloodiest fights between women rather than between men. Men learn to fight "with honor". Women do not learn to fight at all. We are left with our imaginations as to what is the most painfull way to fight so that we can get free and run screaming for help.
But!
If you run into a situation like the one you had it doesn't hurt to call a bully's bluff. I've been on both sides of the coin. I sucessfully stared down a bully girl. I didn't have to raise a finger against her and I didn't say a word either but you better believe that no one ever tested me again!
On the other hand in stupid years I jumped

on a scrawny guy for running his hand up and down my boots. He was on the ground seconds after that. I don't to this day know how or really why but it's the only time I've ever done something like that and I'm sorry I did it.

You say you are celibate. You also sound like you have to force yourself to be so. This is wrong. If you can't be celibate in peace then you have to work on your problem. You are the source of your own problems. YOU are the only one who thinks you make an ass of yourself when you try to pickup women. If you are bored with it fine then don't complain about being lonely or frustrated because you are contradicting yourself.

I understand you. I'm celibate too but for definatly different reasons. I've been this way 3 yrs now and I have no complaints. I was very busy with record company, band, school, and work. I knew I didn't have the time involved in keeping a relationship with anyone. I'm happy with my friends. I like men alot and most of my friends are men they are also mostly gay because I haven't found a straight male friend who would be happy with a close lowal friendship. I won't be a nun forever but I have no problems with it.

Try making a plutonic female friend you would learn alot about how a woman percieves life and maybe you will solve your problem. If you hold such a low opinion of the human race how can you ever love yourself enough to love someone else and yet not let them kill you with it? While we are on the subject of Love I have to say you are pretty blind. What you described as love is nothing more than sex and sex can be done without love so your statement does not follow logic or common sense. Love can be had without sex. Got it? Give and ye shall recieve.

Your statement does show an all male attitude about love and sex. I'm judging from experienc here that when men cum they think they're in love. I have yet to meet a man who believes in an emotional love so you don't have to worry you have a normal male belief. You won't keep any "one and onlies" with it though.

I certainly don't want to have the whole male sex wiped off the face of the earth and have only women and needles to have sex with! What a stupid idea that was of yours. Maybe the planet you're living on deserves to be atomized but mine is worth fighting for! Sure Reagan and Thatcher suck but so do all of the people in power. At least I know I had a say about Regan and yes I cast my vote for someone more deserving but the Jerry falwell followers are out numbering me. As far as Mrs. Ghandi goes, If she did what you say I understand where she came from. I might upset alot of stomachs with this one but do you know how many people are starving in india? Do you know what the biggest reason for famine IS? It's overpopulation! It would be nice to have a say in the matter but if you consider thier culture how many volunteers do you think there would've been? It is a part of the East Indian philosophy that we all create our lives. In this way they do not feel sorry for thier poor and they do not help thier poor. Therefore according to thier belief system the ones that may have been sterilized against thier wills had already made the choice before they were born and were on some level aware of it. Enough philosophic goobla-de-gook.

Remember your life is what you make it. There is an stupid old saying: You make your own bed and you have to lay in it.

Although I may rip open my home scene with this one. Since I was in my stupid years when MINOR THREAT were going strong I was too rebellious to admit that I agreed with thier messages. What ever you do don't listen to MINOR THREAT while your driving drunk at 90 mph down a highway. If you really own one of thier records you should be able to realize how young being stupid. If you want to kill yourself in the car, fine but please don't do it when I'm on the road. What would you do if you survived and found you killed some cute kid? Your life "steeped in non-violence" would be ruined and you'd go to jail for being a murderous drunk idiot.

THE END!

LYNCH/ c/o OUTSIDE RECORDS/ 3111 1st ST. N./ Arlington VA, 22201

Hi,

It seems many people know about Rock-o-Rama or Gary Bushell but very few people out of France know about Chaos Production. I feel like warning the bands because Chaos Production is now doing international samplers (probably because several french bands left this label).

First, Chaos Production is run and owned by one member of KOMINTERN SECT and one of REICH ORGASM. Both bands are from a city called Orleans in the middle of France. There, the average punk/skunk/skin mentality really sucks. My cousins live there and they know a guy who had his face slashed out with a razor blade by such bastards.

The lyrics of many bands support racism, nationalism, stupid football supporters and gang mentality, etc... Punks should stand against redneckism but those fellows are more redneck than the rednecks!

Here are some parts of KOMINTERN SECT's song "Sonia":

We were right to rape you
It's your fault
You thought you were saved
when friends of yours came
But they helped us
Instead of helping you
And we enjoyed that a lot...

It isn't a word for word translation because I don't buy many records, but this is exactly what their lyrics state.

If you are in a band and want to support this band which promotes nationalism for fashion, rape, etc... just send a tape of your music to Chaos Production or buy their records because actually all the profit made by the selling of these records goes directly to KOMINTERN SECT and REICH ORGASM, so that these redneck skunks can buy a p.a., pay for their studio expenses, and put out their own records. I heard TROTSKIDS had to pay a lot of expenses for letting Chaos Prod. "put out" their 12" ep with their mark (because their band is known and better for distribution). But the profit went to Chaos Prod., not TROTSKIDS.

Ah! a funny thing: when Chaos Prod. learned that Rock-o-Rama were nationalists, they sent them quite a few copies of their releases, but R-o-R never paid them since they didn't order these records.

Some more facts: CAMERA SILENS refused that Chaos Prod. put out their 12" (L'invitation au Suicide released it).

--There were a few bands which are not rednecks on C.P. for instance KIDNAP which sings against fascist exploitation. But they left C.P. and created their own label which put out Ripost comp. EP. Is the name Ripost Records a statement against C.P.?

--KOMINTERN SECT plays one song ("Amsterdam") with great lyrics and music... but it is a cover of the incredible Jaques Brel.

--KARNAGE asked to be on Chaos en France vol. 2, but C.P. refused for the following reason: "KARNAGE is connected woth O.M.G., O.M.G. is in touch and works with CRASS and CRASS are fucking hippies".

--BRAINWASH sent their demo to C.P. hoping to be on a sampler. Chaos Productions

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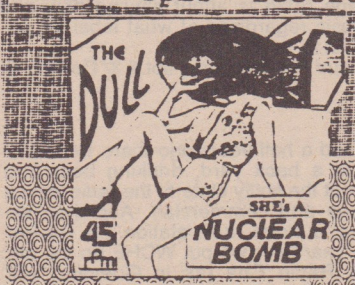

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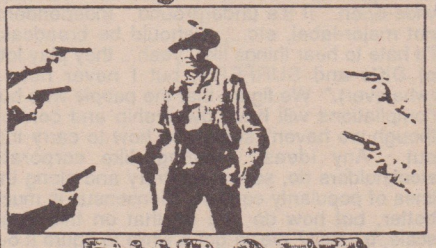

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didn't even condescend to reply but REICH ORGASM did a cover of one song by BRAINWASH. This is so fair!

--Some fanzines are wondering why Chaos Prod. refused to put LES VANDELS which is a good french band on one of their compilations.

--They refused to feature the HATEFULS on their sampler only because this band sings in english.. and this doesn't go with C.P.'s "nationalism for fashion."

Jean Nemmardevou/France

Check out their ad this issue

Dear Tim,

After you burst my bubble in our phone conversation the other night, I remembered this old friend of my parents who is a broadcast engineer and certified expert in these matters. He was chief engineer for years for Mississippi ETV (public t.v.) from its' beginning. I called him and talked for quite a while about what I wanted to do and what it involved. After his advise, I decided to go ahead with the plan, albeit with a few modifications. He said we could get on the air for somewhere between $25,000 and $50,000, depending on how "fancy" we want to get with equipment. This won't be a high power station at first. Those are still pretty valuable properties, despite the general unpopularity of AM. That is where our advantage lies. He said that there are a lot of small AM stations in the south that can be had pretty cheap because FM is taking over. And the forecast for AM popularity is uncreasingly in our favor. Time is on our side as we raise money for this.

As for raising that kind of money by selling compilations, I don't think it will be easy. It will take a long time and more than one tape/album. But, I've got lots of time and the only place the money will be going is in the bank. We're figuring on selling the tapes for $5.00 with a cost of approximately $2.00, with my help on some of the costs and a lot of people's help on the work. I can throw in $100 every 2 or 3 months to help with costs. It's not much, but it should help us keep close to that $2.00 figure. We figure on switching to albums as soon as possible, but that's a bridge we'll cross when we get there.

As for ownership, control, etc... my friends and I have tossed around some interesting ideas. We definitely don't want this to become another MTV, i.e., an icon of what's "cool" in underground circles. It should be kept wide-open. If it's underground, independent, not major-label, etc..., it should be broadcast. I'd hate to hear things like "yeah... they play lots of DK's and SURFERS, but I never hear... (whatever)." We figure that the people who buy compilations will have ownership and control, though we haven't settled on how to carry that out. Any ideas? Voting, like corporate stockholders do, seems arbitrary and along the lines of popularity contest. Consensus is much better, but how do you do that on this large scale, by mail? We've got a while to figure it out anyway. One other idea (very dear to me, at least) is that after we get on the air, $1.00 of every $5.00 we raise for operating funds through continued compilation sales should go into an account to be used as seed money to start other stations in other areas along the same lines as this one, but completely independent of each other. Big dreams, huh?

Well, I guess that explains some things, anyway. Like the ad says, I do believe this will work. I have plenty of time to see it through and I have faith in our (hardcore people everywhere) abilities to do whatever we want to do. We have subverted the fascists at the major labels and we can subvert the fascists who run rock radio in this country, too. It just takes time and perseverance.

If you or anyone else wants more info, updates, answers etc..., feel free to write, call, or visit our lonely state. Any help you and MRR can give us will be appreciated. We'll need all the help we can get.

Gary Barlow/c/o Free @ir/ P.O. Box 15695/ Hattiesburg MS 39404

MRR,

David Ciaffardini's article "U.S.: College Radio Crumbling?" was very well done. Here's one thing I'd like to add.

Many college stations operate with very few students in actual authority. When a station has one inexperienced student in charge of program direction this leaves things open to any whim this person so desires; it makes record co. manipulation a breeze (as David pointed out so well) and also is very limiting in the sense that one individual can't possibly efficiently represent the diversities musically that are desired by listeners. Why can't non-commercial stations have a committee of a dozen or so knowledgable students who could collectively make program decisions? After all, there is no place for an individual's personal hangups in one of our last institutions unspoiled (ha ha) by capitalistic bullshit manipulation. With a program committee the listeners could be represented much more efficiently and most importantly more fairly. Oh, well, this is JimBo signing off...bye now.

JimBo Clinton (the Larries)/ 1102 23rd St./Vienna WV 26105

Hi,

Since I work for a college radio station, I read Mr. Ciaffardini's article with great interest. I agree with a couple of his points, but I disagreed with his mind set.

I agree with his point that these college radio conventions are bad news. But having been to one, I found that the people really weren't interested in music, but just partying or getting ahead in the radio biz. These same upwardly mobile are the same ones who turn college stations into amateur commercial stations.

My big disagreement with Mr. Ciaffardini is his obstinate resistance to major labels. I'm not saying opposing major labels is wrong (I think that major labels are one of the groups who have fucked up music), but his attitude is the inverse of a major label's attitude who won't listen to anything unless it's accessible. When we listen to a record at the station I work at, it's the music we listen to, not if it's on Warner Bros., Homestead, or K 442.

Another point was that all people who work at college stations are all naive, impressionalble college boys who fall easily under the spell of majors. You wouldn't believe all the shit we get from majors, but it effects what we play.

Some of the music reviewed in Sound Choice and Option (not gone!) is extremely esoteric and listenable only to the artists' friends and who buys that stuff to impress themselves. It was also suggested that they use free tickets and records to carry favors. Independent labels also do that too.

I am on the music staff at WKDI, the student station at Northern Ill. University. Capitalist dupes such as SONIC YOUTH and THE DEAD KENNEDYS were in our capitalist new releases rotation system. This means they were played every day.

Another impression I got from Mr. Ciaffordini was that he was rather repressed as a college d.j. It's not my problem and I won't accept anyone telling people how to run a radio station.

In closing, I would just like to say that I think college radio is about playing new and original music regardless of what label it's on, who the artist is, or who plays it.

James Moran/ 820 Kimberly, apt.# 3/ DeKalb IL 60115

Dear MRR,

Two and a half years ago there were 3 of us sitting in a back yard, drinking beer and bitching about the shitty state of the radio waves (both college and commercial). And then we had an idea: a pirate radio station. Ha Ha Ha. Right. One year later we put WCHE on the air. Next week Radio Che (as in Guevara) will celebrate its 100th broadcast. By this spring we will have an effective radiating power of 1000 watts. Our system is completely portable and can be relocated at a moment's notice.

The point is this: if we can do it, you can do it--even if you don't know anything about electronics. You can learn, can't you? Or is that asking too much? Fucking motivate yourselves! Radio pirates have a well-connected underground network of newsletters, zines, etc., not unlike the worldwide punk scene. We are people who care about radio freedom and want to make radio fun again. (I play Led Zep at 45 RPM. Speed metal! Yah!) We refuse to be told what to play and how to play it. We will not be controlled. Sound familiar?

OK, punx have fought for free musical expression, and, for the most part, have gotten it. When major labels wouldn't sign us anymore, we gave them the finger and formed our own labels--and in many cases did it better for less money. Punx have established worldwide record distribution systems and have formed their own record companies. The punk press is unparralled for diversity, originality and its sheer numbers. Wouldn't the next logical step be into the main form of media for music?

The bottom line for any band is media exposure. You want your records played, right? You can let some wanna-be-yuppie, money-minded college radio program director do it (or not do it) for you. Or you can do it yourself. I realize that not everybody can start a pirate radio station, but some can and do. Look for them. Support them. It takes a tremendous time commitment and it costs money (although not the thousands of $'s that you might think--$4-500 can get you started). And there's no pay except for satisfaction, which is enough anyway. For those of you who are not already involved with a band, zine or other time-consuming project, it could be a way to contribute to the scene and have a lot of fun too. The next time you paint a skull on your jacket, you'll wanna put crossbones under it.

I'm not advocating the misuse and abuse of the airwaves. Any cretin can say "fuck" into a microphone and offend people. But there has to be an alternative to the pre-digested pablum that we're being spoon-fed by commercial (and to a lesser extent, college) radio stations. We have to break the iron-clad corporate grip on radio programming. Those drooling capitalist pig-fuckers have only one goal: dollars. Sell records at any cost--even (especially) at the cost of artistic freedom.

At one time, college radio was a truly unique opportunity to hear non-commercial music. It has since degenerated into a scaled-down version of Top 40 brain death. My compliments for those people who've tried to keep it alive. And my hate mail for those who haven't. Please, don't call up your local college DJ and scream at him/her; they just do what they have to in order to stay on the air. Find out the name of the program director and start writing letters. Letters have a much greater impact on decision-making. Or better yet, check into some of these addresses and do it yourself. If you feel that a system has been fucking you, then why shouldn't you take steps to start fucking it back? Until we meet again: Peace, Love & High-Powered Amplifiers from Captain Kilowatt & the Scurvy Gang from WCHE.

Newsletters

A.C.E. (Association of Clandestine Radio Enthusiasts)/ P.O. Box 46199/ Baton Rouge LA 70895

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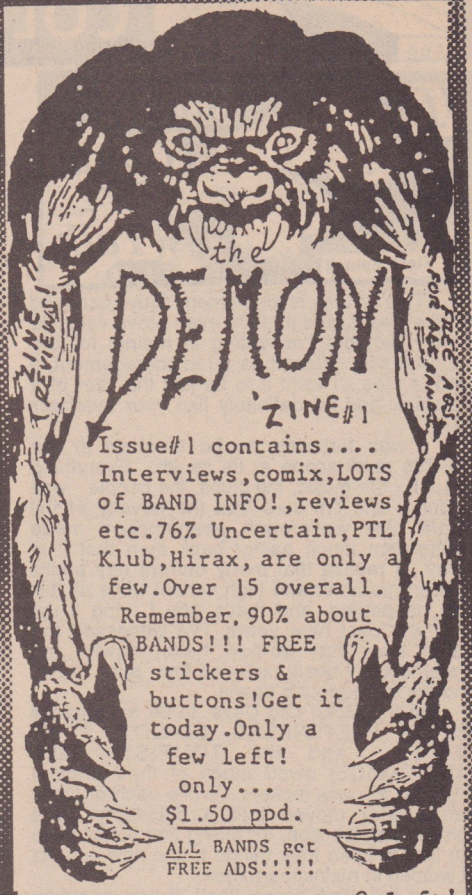

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This column is for women. Guys can read it if they want, and it might even prove valuable if they did, but I'm writing in mainly for the opposite sex. View it as an encouragement, a prod, a plea - I want it to be just the start of a dialogue, and I'd definitely like your feedback on it.

I was fortunate to be involved in the late-70s punk scene at its zenith. Everything about it - the music, the clubs, the people - was exciting, and I'm sure that the novelty of the whole new wave/punk phenomenon made enthusiasm much easier back then that it is today. I realize that many current day punks were in grammer and high school while all this was happening, and that's why I bring it up. Over the past nine years, I've witnessed the tragic way that women have slowly and systematically been excluded from punk bands and the underground scene.

In the Good Old Days, to-be megabands like the PRETENDERS, GO-GO'S, PATTI SMITH, and the TOURISTS (aka EURYTHMICS) owed much of their original following to punk rockers. While each of these bands later moved into a decidedly more commercial direction, it's telling that punks were the first to open their minds to the new sounds of women in mainstream rock.

In the punk scene itself, it was common that bands of real significance and quality were woman-fronted or mixed groups. THE BAGS, AVENGERS, X-RAY SPEX, ADVERTS, PENETRATION, GERMS, X, etc. weren't obscure garage bands known only to the cogniscenti; they were major bands who generated some of the most vital music.

Something happened since the Good Old Days. I look at the lineups of major punk bands, and they're nearly all men. For reasons I can only surmise, not too many women are playing punk music anymore.

I used to think it was just the music. Many women I've talked to don't like the modern variants of punk, like hardcore, thrash, and speedmetal. They did, however, enjoy the diverse rock 'n' roll that emerged in the original punk movement. That's probably only a small part of the problem, though, because (if you look hard) the music is just as diverse today as it was in the Good Old Days. Perhaps more so.

Then, I started paying attention at gigs. I noticed young kids thrashing obliviously in the pit, and if women were trying to watch the show up front, they usually got bashed up by the jerks. The women would retreat to the sides or back, and in some cases, leave the show. Happily, there were always one or two young ladies, robust specimens, who were able to stand their own ground on the dance floor - but pit a regulation-sized 110 pound punkette against a 180-pound suburban jock, and the match ends noli contendere.

I've heard it more than once, the comment, "I don't get much out of a show where a bunch of little kids are trying to act macho." A good point. Neither do I. Their example to the males doesn't do much good if they either stand to the back or sides, or end up human bowling pins.

Musical styles and macho posing take their toll, but there's a bigger reason why there are so few women in bands and in the scene. Let me draw a scenario.

A bunch of guys get together, and they start a band. It doesn't even cross their minds that women can wail, thrash, and drum with a vengeance, too. So they form their all-male group, play in front of all-male crowds, and put out records to an all-male scene. These guys may not have negative views about women; it's just that they couldn't care less about including them in their music - not even the lyrics, unless it's some godawful love song.

The scenario (perhaps exaggerated, perhaps not) is a textbook example of implicit sexism. If you need to be convinced of implicit sexism, pick several current hardcore selections from your record collection, and count the women in the bands. I'll give you odds you won't find any.

If women aren't getting support in the contemporary punk scene, I believe that the profusion of all-girl bands (FRIGHTWIG, PANDORAS I & II, BURNING WITCHES, NOGWATT, ANTI-SCRUNTI FACTION, GASH, RAUNCHETTES come to mind) is an indication of that. Men aren't including them into their bands, so women are making their own support system. It's yet another polarization of the punk movement.

There are a few mixed bands today (most of them politically conscious outfits), but hardly as many as there probably should be. And there's no question that the lack of women in the punk underground, which has prided itself on its independence and open-mindedness, compromises the scene's original ideals.

Ultimately, it's up to women themselves to take the initiative for participating in the punk scene, and I hope more feel encouraged to do so. From my basically selfish viewpoint as a fan, I know I could be enthusiastic about bands like early RED CROSS, THE SICK THINGS, THE SLITS, NOH MERCY, and THE REZILLOS all over again, and maybe women can help recapture that energy in newer styles with contemporary bands.

I'd say it's worth a try.

This end-of-year financial wrap-up is getting more and more complicated to decipher for me, but I just got back our 1985 financial statement and tax forms from our accountant and will try to recap some of the more pertinent info. In 1985, $87,441 came in through the door, and $63,409 went out in general operating expenses/royalties, etc. At this point I don't know what exactly our taxes will come to, but it'll probably be several thousand dollars, leaving around a $20,000 odd profit showing on the books. (This breaks down to about a $1500 profit per issue, as well as around $2000 for record and radio receipts.

Of that $20,000 gain, MRR spent about $9222 on new equipment such as our Laserprinter (accounting for the much improved typesetting), a copy machine, and a tape editing machine (for radio syndication). As we had about $5000 in our account at the beginning of '85, we officially had around $15,000 on hand at the yearly closing of the books. At any given point, MRR is owed around $5000-$8000 (payment for previous issues from distributors), so we're quite solvent (not about to become "mega", but on solid footing nonetheless).

As stated previously, we're trying to save money up for pulling off a community center/venue operation this upcoming summer. It remains to be seen how much money this will take and whether we'll have the resources to do it. But that is our projected investment in the scene for 1986.

If you have any questions on the above finances, you're welcome to write in with them. Since day 1 of MRR, it's been our policy to report to you on what we do with the money we make. As always, no one at MRR is receiving a salary, and because of that we are able to accumulate a decent amount of capital for further projects in the scene.

On a completely different note, I'd like to present you with some lyrics:

It doesn't matter how you wear your hair
It's what's inside your head
United Forces stand for all strong and fair
Black, White, Yellow, and Red
United Forces
United Forces
United Forces
United Forces
Skinheads and bangers and punks stand as one
Crossover to a final scene
*United Forces and their job won't be done**
Until the world can see
United Forces
United Forces
United Forces
United Forces
No rednecks, no jocks, no macho bullshit attitudes
United Forces can't be stopped

OK, good sentiments, right? Especially as they appear on an album full of otherwise stupid songs that advocate racial hatred towards Middle Easterners, non-English speaking immigrants, etc. The band is Stormtroopers Of Death (from NYC, not Sweden), and their LP is called Speak English Or Die. So why am I complaining about this song in particular? Well, the above lyrics are how they're printed on the inner sleeve of the LP, but when they sing the song on the record, they drop the line with the *, and insert the following: "to kill the peace punks"--a line which goes completely against the sentiment of the song. It's this double standard of preaching "unity" on one hand, yet advocating hatred on the other that's bothered me from the get go with many so-called "hardcore" bands such as Agnostic Front or the Cro-Mags. So their music "shreds"...but it's what's behind the songs, what emotions (love or hate) that fuels them, that matters to me. When a band professes "unity", I think it's important to find out their motivation, to question their goals. In this case, S.O.D. has come right out front with their semi-fascist beliefs.

No more pencils, no more books
No more teacher's dirty looks

This column was written the day after the space shuttle did its flaming slam dance and dumped itself into the ocean. Yawn! Two hundred people get killed on a 747 and it's page one for a day. Six army geeks and a chinless schoolmarm get turned into Colonel Sanders and the prez gets on TV about it. The word in New York is that teach was showing the crew how to free base when it happened.

Let's face it. Life eats elephant turds in hell anyway. The only reason we don't all kill ourselves is that every once-in-a-while there comes a moment, like a drop of honey in a pool of vomit, that makes up for all the Liquid Plumber we have to swim through during the rest of our repellent lives.

At sweet moments like these, the pain that every breath normally causes disappears. An inner light warms the brutal coldness within us. It's times like these that the smallest of us can rise above the rest, spiritually suspended in space like the shuttle, shouting at the world: NYA NYA, I TOLD YOU SO!!!

Yes! It's the joy of being proved right and finally showing your dear critics how much lower they are than you've ever been. And that, dear reader, is exactly what happened to me at The Ritz, New York's most worthless peice of trash club.

DOA gave a press conference in the coatroom for a bunch of us sleazebags from the Greater NYC Press Coalition. Most of the brown nosers were to wussey to ask any decent questions. Besides they all wanted to get in free.

It didn't even work. Later that evening The Ritz

management threw out every member of the press coalition, showing that they place the Alternative Press on a par with their daily trash--also thrown out by the management.

I asked DOA about the Vancouver Five. I've written a lot criticizing their tactics and motives--especially bomberette Julie Belmis who turned a porno video factory into a flaming space shuttle. She wrote a letter to MRR saying that a friend of mine who makes porno films "should be shot."

In my criticism of her, I said that her attitides weren't much different from the followers of Jerry Falwell and the rest of right wing America. I said I could find no difference between the people who blow up porno places and the people who blow up abortion places.

Ho ho!!! Did the shit come down!!!How could I accuse the beloved FIVE of using fascist tactics? How could I possibly say that it's only a small step from the anti-porn left to the anti- porn/ anti- abortion/ anti-homo right? I didn't know my ass from an anarcho-situationist, they said.

Now comes the report, through DOA, that our pal Julie has pulled "a Patty Hearst". She claims she was "forced into her actions" and that she's now "a born again Christian". DOA can't understand it. She must've cracked under pressure, they say.

I say, all she had to do was take one small step. It was easy. She didn't have to change anything. When she gets out of jail, she'll be able to spout the same pro-censorship, same "pornographers should be killed" rhetoric that she spouted from behind bars. It makes perfect sense, and NYA NYA I TOLD YOU SO!!!

That bit of glory out of the way, now comes the humility--a quality that does *not* seem to follow my reputation around the world.

Right now in black and fading yellow crummy paper I'll admit I made a mistake. It was an understndable mistake, one many others make, but one I shouldn't have made.

I've been the unwitting victim of media-grabbing loud-mouthed pro-censorship females. I was conned into thinking that all *real* feminists support censorship, oppose pornography, and think sex is dirty. Just like those Jews who want the world to think that all Jews either support Israel or are "self-hating", these TV-starish Falwell-collaborating anti-porn feminist want us to think ALL feminists think the same way they do. I fell for it. Now I know better.

I met a lesbian member of F.A.C.T. (the Feminist Anti-Censorship Taskforce/ Box 135, 660 Amsterdam Ave/ N.Y, N.Y. 10025). These freedom fighting females *like* the idea of celebrating women's bodies. They don't find fucking or pictures of it degrading, nasty, or dirty. They refuse to be pawns in the Reagan/ Meese/ Falwell/ Steinem/ Belmis "new puritanism" terror campaign. (I just got a letter from one of these right wing groups. Enclosed was a picture of a little girl in a white dress looking at a rose. The caption was: PORNGRAPHERS' PREY: INNOCENT VICTIMS. How innocent was that little girl being exploited for these censors' nefarious world plan?)

Remember how I wrote that feminist "humor" makes the average mortician look lke Henny Youngman? I was wrong again. I found an acoustic feminist band THE ART SLUTS (c/o Anne Wood/ 5505C Jefferson Davis Ave,/ Austin, TX 78756) with a sense of humor. More than that, they're hilarious!!! Their cassette comes packaged in a Tampax box. One song explains how they fake interest in their boyfriend's music or paintings just so they can get laid. Another says that even when they do get laid, it's not as good as their little finger. Every song is designed to simultaneously make you laugh and have a lower opinion of your penis--provided you have one, of course.

So there we are; a surprise: funny and libertarian feminists and an *I told you so*: a Vancouver Fiver going born-again. I guess you win some and your lose some. I win more than I lose.

Oh yeah. At the end of January, ARTLESS played in Philly and Baltimore. Not a lot of people showed up in Balto-town, but I did get the satisfaction of seeing a cute little punkette burning an ARTLESS songbook. (We give them out free at all our shows).That puts me in the company of The Bible burned by the Ayatollah, The Torah burned by the Nazi's, and Red Hot Videos, burned by Julie Belmis.

Philly was great! Mainly thanks to Dean S. who put on a great show with us, LIVE SKULL and RUIN. In a church basement, of all places!!! He did an incredible promo job, put us up at his house afterwards and paid us MORE than the guarantee. I should have expected great things from the home town of Sly Stallone. Next time I'll know.

EASILY AMUSED · MARTIN SPROUSE

Recently I have received several inquires asking why I turned my back on my previous positive attitude by ending the existance of Leading Edge. It really took me by surprise that some people actually felt I've betrayed the so-called positive movement, but on the same hand it helped me realize how many misconceptions there are that concern this set of ideas.

First off, a little background on how the positive label got pinned onto Leading Edge and the people involved with it. Leading Edge was started by the internal need for self-expression. The ideas, attitudes and aproach were natural, not forced. It strongly represented the side that has kept depth and sincerity in our scene. The zine and the people behind it took a stand against the bad aspects of our scene and offered alternatives for the reader to ponder. I will be the first to admit that we were responsible for the zine being labeled positive because we used the word time and time again to explain the meaning behind our goals and intentions. We were fed up with fighting at shows, the lack of involvment and the general abuse that our scene was getting from the inside and outside. I felt the zine exposed the "good" side, the people who made things work, the ones who put a lot of energy in and rightfully got a lot back.

During these begining days our thoughts and actions were limited to the problems and efforts within the scene but I felt they were always open for growth. With each new issue growth did come because growth was occuring within myself. (As time passed the responsibilities of the zine fell into the hands of one individual, myself). The zine expanded it's once limited message to one that was much broader. With time, the awareness came that two drunk idiots fighting at a show was not the only thing to speak out against. For me, personally a political interest arose, an interest that was backed by my simple positive attitude.

Just by using the word "positive" to help explain the philosophy behind Leading Edge brought on a lot distortion. At times, it got (and still does) get quite silly when people misinterpet our meaning behind the word. Some took the word too literally and had the idea that the Leading Edge staff had smiles on their faces 24 hours a day and had the personalities of a bunch of happy-go-lucky circus clowns--wrong! I feel depression, sadness, confusion and helplessness scratching inside of me all the time because they are normal emotions and I express them as much as my fellings of happiness.

The positive attitude that Leading Edge represented stressed a chain of action, a way to deal with situations in an effective manner: taking your thought-out ideas, filtering them into your personal attitude and being able to communicate them through useful and constructive actions--a way of thought, a way of learning, a way to release.

Today, I look around and I can't help but notice that a definite positive trend has developed, made up of bands, zines, organizations and a well-sized portion of participants in the scene. In no way do I consider myself the founder or spokesperson just because of a few words typed on paper, but I do find myself questioning the motives and sincerity of some of the people involved. I see this positive movement being made up of people who's intentions are good, but I also see a lot of bad starting to arise. It has reached a point where it has become a trend that is noticeable in attitudes, messages, fashion and even musical style. There is a lack of substance and ever-growing limitations that are making a presence. The word "positive" has become just that, a word that more often is lacking a definition. This shallowness is being reinforced by people who are blindly searching for something to follow and stand behind, being positive for the sake of being connected with a label--no input, no questioning and no depth. Some Bands and zines are calling themselves positive but are unable to prove their reasons. There is a strong absence of action or taking a message to its fullest potential. Instead, lyrics and slogans in many ways have lost their meaning, are just being taken for granted and offer so little. Perfect examples are such clichés as "unity", "peace", "love" and most of all, "individuality"! None of these words have to be replaced--I would just like to see more thought going into them, enabling more options and choices to happen. The chance for growth is being overlooked and not being taken advantage of often enough. It is much easier to follow an already cleared path than branching off and making your own. Remember, positive actions are made up of honesty and reason.

For me personally, the depth in my positive attitude can be linked to some pretty cliché subjects but at this time in my life they are the ones that are backed up by my most honest sincere feelings. For example, I have and always will reject the concept of war and all of its wasteful ingredients no matter what the circumstances. I will do whatever I can to voice against and stop the pain, death and needless destruction that it brings into existance. Violence and hatred in whatever degree and for what ever reason have always been my main apprehensions, whether directed towards other people or myself.

The choice to stop eating meat and financially supporting products where the death of an animal takes place is something that has been brewing in my head for years, but not until I was sure of what I was doing and that it was right for me did I make the choice. It is quite possible that I will take further steps and break away from the use of all animal biproducts, but only when I feel I have researched it out enough and the time is right.

I will continue to question and take a personal stand against drugs, alcohol and smoking. I see no good coming from self-destruction in the name of fun, habit or escape. I know that I will always go against society's grain with this subject because of longtime personal feeling deep within myself. All I can do is use myself as a example to prove that for the most part there is no need for use or abuse and give my time, love and support to people trying to quit or just simply trying to gain more control of themselves.

True, it may seem that I'm setting a lot of strong limitations for myself with the above examples but I can only see surface ones that can and have developed. The statements are backed up by facts that I believe in, my educated opinion and my own personal instincts that I trust. I feel I'm able to take these examples beyond being just words. The common backbone of the action is communication--not preaching, not brain-washing but simple communication between people about topics that I know my opinion is honest enough, enabling me to explain my reasons and thoughts at any given time and in the same turn listen to what others have to say.

Before I wrote this column I tried very hard to figure out why I had the need to go off on something that I have been related to for so long. I asked myself if it was some type of fucked up cynical head trip, but I truly believe that it is all due to seeing something lose some of its depth because of popularity. I really hope the people involved take a good look at their motives and discover their own needs. At the same time, I hope to see a lot of the barriers that have been built get torn down to make way for natural growth and progress.

In case some of you are wondering, yes, I

still stand by a positive attitude. I have not turned my back on any previous ideas that are concerned. I have respect for others with the same mentality and I will always give others a chance, hope and support if their interest exists.

You can gain so much if you take a positive attitude, which is nothing more than a constructive attitude. Create, expand, listen, question and learn!

mickey CREEP

Thje following column is by Mickey Creep, one-time publisher of Creep fanzine (an early Bay Area punk zine) and participant in the infancy days of MRR zine.

HOW I SPENT MY WINTER VACATION

During the break between semesters of law school this winter I had the opportunity to visit the radical chic vacation hotspot of the 1980's, Nicaragua. This trip was organized by the Campus Ministry University of San Francisco, and of Loyola-Marymount University. Some background about the context of the trip is necessary, before going into the substance of what I learned.

For a variety of reasons, people of all political persuasions in Nicaragua have reached the conclusion that it matters a great deal what ordinary Americans think. Thus, groups of Americans are given access to people who are involved with running the country. A trip like ours is set up by sending to tour guides (independent business-people) a list of the people you wish to meet with, the areas of interest to the group, the amount of money you intend to spend, and the dates you will be in Nicaragua.

The tour was arranged by Don and Ria Reasoner (address at the end of article), about whom I cannot say enough positive things. Aside from setting up appointments they also helped us find our way around local restaurants and markets and put up with all of our various moods with an overwhelming level of patience. In addition to meetings with various Sandinista people, we met with both the party press and the opposition press, leaders of opposition political parties, a representative of the Miskito Indians, and representantives of both the traditional Catholic Church and the liberation Theology wing of the Church. The diversity of the people we met with is indicative of the fact that we weren't simply led on a government sponsered dog-and-pony show.

The first surprise awaiting us when we got to Managua was the openness of the society. Everywhere we went people wanted to talk to us. In contrast to El Salvador, people on the street didn't seem scared by the military presence and went right on talking to us even in the presence of soldiers. Bartenders, waiters, cabdrivers, pedestrians, and everyone else in the city seemed to want to share with us their version of what the revolution meant to them.

We were only in El Salvador for about a day, but the whole time we were there it felt like we were under the hostile watch of machine-gun armed soldiers. The soldiers were present in Nicaragua as well, but the ones in Nicaragua were friendly to the townspeople and the kids of the neighborhoods, whereas the ones in El Salvador behaved menacingly towards everyone.

The point isn't that everyone in Nicaragua loves the government. In fact many of the people mentioned above had various complaints about life under the Sandinistas. The point is that in Nicaragua people were free to and did tell us whatever they wanted about the government with no apparent fear of reprisal.

Another surprise in Nicaragua was the youth of people entrusted with making important decisions. The generation responsible for producing leaders like Reagan, Brezhnev, and Somoza is barely noticable in the higher levels of government. Many of the people we met with were in their 20's and 30's, an age at which Americans are rarely given the chance to make important decisions.

People of this age tend to have originally developed their political consciousness during the heady days of the 1960's. Events such as independence movements in the third world and the struggle against econimic colonialism and imperialism that followed independence provided important lessons. These are people who vicariously shared in the hopes of the youth of Paris, Prague, Berkeley and elsewhere as they attempted to free themselves from within the belly of the beasts of American and Soviet imperialism.

Nicaragua has suffered from particularly heavy-handed American domination from at least the 1920's through the Sandinista triumph in 1979. For this reason the fear that Nicaraguans have of foriegn domination is largely a fear of American domination. At the same time, the desire for independence is a strong and genuine one and I can't see any of the people we met simply exchanging American control for domination by the Soviets or the Cubans. Everyone we talked to said that a pillar of Nicaraguan policy was genuine non-alignment, and in fact if you look at their voting record in the United Nations, it is much closer to that of Mexico than to Cuba.

What impressed me the most about the people I met in Nicaragua was the attitude most people shared that what they did made a difference. When I talk to people in the United States about what they do for a living most of them are almost apologetic as they explain what they do. They explain it often in terms of its economic rewards, or as something to tide them over while they wait for the world to discover them as artists or whatever. Almost no one I have spoken with at home lights up with excitement as they describe what they do.

In Nicaragua real change is taking place. People who were illiterate are learrning to read. People who had previously been denied access to health care are getting treated. People who previously had no control over their lives are deciding what they want to do. When I talked with people responsible for implementing programs that will continue this change they got real jazzed as they discussed their role in all this. The excitement and energy with which people described their jobs was contagious and exciting to me as well. For example, I met with Omar Cortez, who is an Assistant Attorney General. When he shared his plans for prison reform (basically, the creation of a system in which prisoners will be treated with dignity and respect at all times and be taught useful skills so that they can be reintegrated into their community) he got so excited that our translator could barely keep up with him.

This experience was repeated over and over during our stay. We were speaking with a woman from a Sandinista Youth organization and even as she acknowledged that 6 1/2 years of the revolution had not yet overcome centuries of machismo, her face lit up when talking about the progress that had been made. She talked about how her own role included confronting and correcting machismo on the part of her colleagues. She also said that women have and will continue to earn a role in the revolution.

I have a feeling that to discuss an issue such as the U.S. policy of aid to the Contra terrorists in this forum will be a case of preaching to the already converted. However, it is worth noting that although we talked to many people who were strongly opposed to various policies of the Sandinistas, (including Ms. Violith Chamorre, the publisher of oppositon paper La Prensa, a spokesperson for Cardinal Bravo, and the heads of various opposition parties) we found no one who supported aid to the Contra's. In fact the one thing that virtually all Nicaraguans seemed to agree on was that aid to the Contras made life worse for everyone.

Of course, reading articles by people who have been to Nicaragua is no substitute for going there one's self. If you are interested in doing so, you can write to me, care of this magazine, or you could contact Don and Ria Reasoner directly at Aptdo 5495/ Managua, Nicaragua.

I've got it, I finally found the truth! I found the difference between punk and heavy metal I've been so desperately searching for. The vision didn't come to me when I listened to the Dickies version of "Paranoid" at 33 1/3 RPM, nor did it happen when I played Sabbath's "Symptom of the Universe" at 45. It flung itself into my lap when I happened to see Exodus and Possessed at a recent show in L.A.

As I made my way through the capacity crowd, I received three marriage proposals, 40 ass pinchings and, to top it off, some ignoroids wearing pre-ripped concert t-shirts jumped in front of me and said "Take my picture, I'm going to be a rock star someday!" These people are like the same simple-minded boobs you went to high school with who smoked pot in the bathroom and beat the word "dude" into the ground.

I finally found a place on stage to watch Possessed. The singer disguised his voice so he sounded like El Duce (of the Mentors) and yelled "666" during a break in one of their songs. It then occured to me that the underground metal scene is like a bad sitcom that is never cancelled. It's always the same premise and appeals to the masses without sparking an inch of intellect or self-differentiation. It's all about mass marketing and pre-ripped clothing. Everybody wants to be rich but it seems that the grandeur of stardom is lost if you're reduced to wearing spandex pants, make-up and white, high-toped tennis shoes. I noticed that every damn metal band I've ever seen all wore white tennis shoes, no matter if it matched the decor or not. I wonder why? Did the great Dio in the sky suddenly proclaim white tennis shoes are cool. It must be because they are more prevalent than leather jackets. In my opinion, that's worse than any Wattie mohawk.

You now ask, "what does this have to do with a difference between us and them?" Well my friends, consider the attitude... I've seen many punks start bands and fanzines, voicing their opinion on change in the system and individuality, many bands are devoted to political and moral causes. The Dead Kennedys are a good example of a band with a message conveyed in many of their songs.

On the metal side of the coin, I've seen their fanzines. They all review the same bands, albums, and gigs. I'm so sick of Slayer, Matellica, Dark Angel, and S.O.D. I could choke. The interviews are shallow and uninformative. The only semi-underground metal band with a message is Stryper,who devote their music to Jesus. Come on guys, it's really hard to take a band like that seriously when they dress like human bumble bees by wearing yellow and black striped costumes. They even hurl bibles at the audience. Maybe if Jello Biafra was to wear yellow spandex and hurl copies of the Declaration of Independence at the crowd, RCA Records would sign them and have the DK's open for Bon Javi somewhere.

Better yet, Maximum Rock'n'Roll could start a mail order business and we could call it British Imports and sell all of our old spikes, studded jackets, and ripped t-shirts to the headbangers and charge a fortune for it.

I leave you now, devoted Maximum Rock'n'Roll readers, with this thought: if you still can't see a blatant difference between punk and metal then you're probably better off listening to your old Sabbath records at 45 and you probably are one of those people who pay 12 bucks for a concert shirt with no sleeves.

CORRECTIONS

There were a couple mistakes printed in last issue that have been brought to our attention. First off, the address for Power Throughtout America which was printed in "Between The Lions" read that the zine was from Massachusetts instead of Minnesota. The correct address is: 7922 Wyoming Ave / S. Bloomington MN 55438. Secondly, in the review of the COOLEST RETARDS cassette, the review mentioned that the band was comprised of members from A.O.D. and The STUPIDS but in fact the band is made up of members of ADRENALIN and The STUPIDS, mistakenly an "O.D." was typed after Adrenalin. Also included in the same review was an incorrect address, the correct address is: Skate City Tapes / 64 Chatsworth Dr. / Rushmere Park / Ipswich / Suffolk England. We apologize for any problems that might of arisen from any of these errors.

Hawaii

There's been quite a few changes since the last scene report. The EFEKT and S.R.O. both decided to throw in the towel. Hopefully, we'll start to see new projects from them. I no longer play guitar for SCARRED 4 LIFE. I guess you could say that our heads went in different directions and our friendship ceased to be.

Speaking of SCARRED 4 LIFE, they've had a drastic musical change towards metal. Though not fast, like speedcore, they certainly are heavy. As far as lyrics go, they haven't given up their roots and ethics. More power to them!

Another metal band is SAUD. They are by all means fast. They used to cover METALLICA and VOIVOD, but now have a tight, original set. Their 4-song demo is available through Iron Cross Productions.

M.R.I. (My Rectors Itch) is Hawaii's skate band. They are silly loads of fun and often play without their bassplayer. Almost all of them were in SMALL CONTRIBUTION once or twice.

Speaking of the CONTRIBUTORS, they're practicing again with their 30th lineup. Get it together guys. Same goes for NOK MUB, whose only real problem is getting everyone to show up for practice!

Filling out the dance/death/rock/whatever file is DEVIL DOG, the SILENTS, HYPO-DEPRESSION, and JIF. They all play very diverse music and it would be hard to really label them. It would be safest to say that they are all unique, original and fun to watch.

JIF can only be described as FATS DOMINO goes a head bangin'. They're not heavy or artsy-fartsy. They're abrasive, jaunty, original fun. Like what their name means...JUST IN FUN.

FREE WILL is an all-vegetarian/political band. As influences they cite RUDIMENTARY PENI, CONFLICT, SUB-HUMANS, and the ICONOCLASTS. What a surprise. They've also only played once and what they lack in tightness, they make up for in stage presence.

The SILENTS remind me of R.E.M., which is nothing but a compliment. I like their smooth guitar work and aching tenor vocals. They're the most average looking band in the scene. If you saw them on the street, you'd think they just delivered pizzas or something. But their music is cool.

M.U.C. (Mean Ugly Guys) is a thrash band with a definite SUICIDAL/metal feel. They've played only 1 show, but that's more than a lot of bands. They also work with Iron Cross and should be going places.

DEVIL DOG plays mid-tempo r-n-r that's so abrasive that if you're seeing them for the first time it is quite an experience. They're one of the oldest bands around and they're finally getting the respect they deserve.

CRINGER is a hardcore band made up of ex-members of the SHARX and S4L. We've gotten fairly consistent airplay on KTUH, the local college radio station (thanx Scott) and we hope to move to L.A. to find success, or at least a new drummer. We share a split demo tape with the old SCARRED 4 LIFE, out on AOK Productions.

TONEDEAF is a fun pop-ish punk band not unlike oi. But lyrically, they're very positive and serious (I should know, I write 'em). Their main problem is staying in tune for a whole set.

HYPO-DEPRESSION started out as Hawaii's first real death rock band. But they're now at a point where they don't follow that trend. Influences could range from the VELVET UNDERGROUND to the CULT to CHRISTIAN DEATH.

As far as zines go, AOK is finally out. We sold 100 copies when somebody stole all the money. Thanx to whoever has our cash. You're really doing something for the scene. Stealing is just as cool as drugs and fights. Anyway, we're printing up more with money raised at the last gig. It includes interviews with CANCEROUS GROWTH, the STUPIDS, and REALITY ON TRIAL.

To everyone who has written me, I'm sorry things are going so slow. But someone stole all of my stamps, my tapes for our compilation, an interview with PSYCHO, and $200 worth of guitar equipment. But I have a job and will write back to everyone. That's a promise.

Don't let that put anyone off. If you wanna know anything about the scene or you just wanna get in touch with a band or whatever, just write to me and I'll help you as much as I can. Please send stamps or IRC's.

Lance Hahn/ 87-215 Helelua St #1/ Waianae HI 96792.

Northern California

It's been a "slow" month for us scene reporters - no big breakups and no major disasters. But things are moving along nicely, the weather's getting warmer, and the time is right for a surge of creativity in the SF scene.

The RHYTHM PIGS LP is finally out, with the coolest Stevocide color cover art and all their finest tunes. This one is a must-hear!

FAITH NO MORE is on tour, and they're definately worth checking out if they come your way.

The clubs on Broadway are still being hassled by the police and as a result are being very strict about folks hanging out in front. On the other hand, some shows still seem to be oversold.

Occasional small shows with a variety of bands from HC to art trash are being put on by Bambi (415-759-8698) and friends under the name of Society Anonymous. (S.A. also has live tapes for trade and a zine in the works).

Ex-AVENGER Penelope did a show at Wolfgang's - some poetry and some music with her new folky band, TREEHOUSE.

Former BLACK ATHLETE Paul Castille's new band TOUCH ME HOOKER (name prize of the month) played a good show at the VIS. Other fairly new bands gigging around town - HOUSE OF WHEELS, HALF BLIND, NOIZE BOYZ.

SPEED QUEENS have replaced Corky (who moved back to Albuquerque) with two new guitarists. They are reportedly changing their sound from trash glam metal to ?.

The only bad news is that two SF bands (you know who you are) are having a crisis over drug problems. Nothing new there, but I hope that for once the people concerned and their friends can work together to keep these bands - and some people's lives - from falling apart.

An interesting series of shows - two so far - at the Hotel Utah is being put on by Denise Dee of Closest Penguins magazine (863-3854). They're a mixture of poetry, storytelling, music, and zine-trading, so far involving "ziners" from The Monthly...Bulletin, Incoherent House, Too Many Zombies, Sound Choice, and more. Low-key fun, highlighted by Denise's own funny/sad stories. She hopes to make these a monthly event and would welcome contributions from literary-minded zine people in the Bay Area.

Not a whole helluva lot going on in the East Bay. After New Method closed down the whole scene kind of went into hibernation. There was one show that the New Method (now No Method) folks put on at Owns Pizza Parlor in Berkeley with CHRIST ON PARADE, RABID LASSIE, and YUMMIES.

photos by Murray Bowles

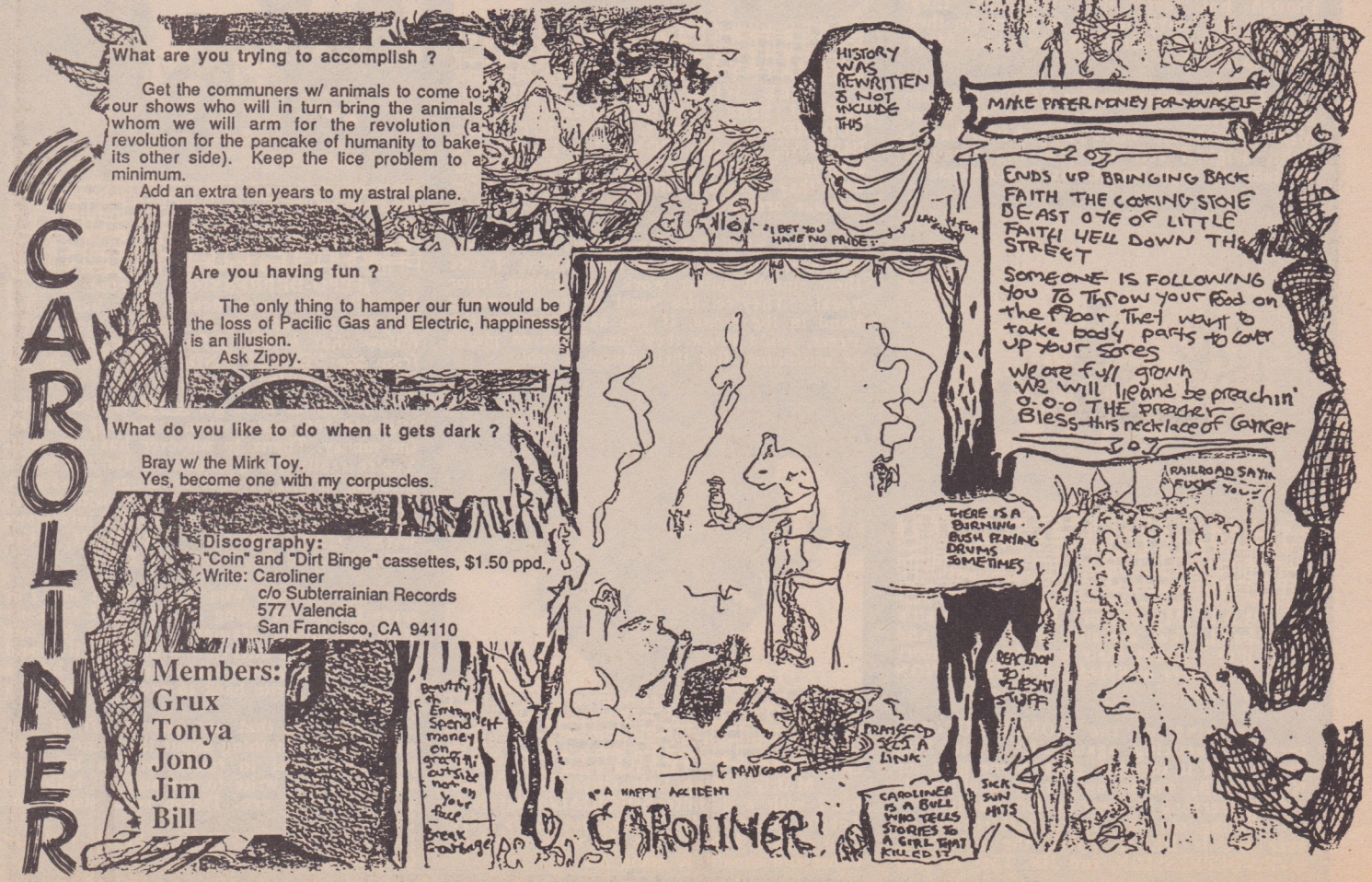
Hopefully this will become a regular place. Ollie, the guy who runs the parlor, is really enthusiastic about putting on shows. The only restriction is that no food or drinks can be brought in. However, that's a small price to pay for a regular club. If you want to play, call Malcolm (415-547-7108) or Kamala (number at end).

Orlando's new band, MISERABLE SEX, is ready and willing to play. THE BONELESS ONES' album should be out any day now.

Trucking down south to San Jose, Murphy Avenue Cinema had their final two shows at the end of January. VERBAL ABUSE, GRIM REALITY, CLOWN ALLEY, and INSURGENCY. Wow ! Every band, and I mean every band, was great ! The second night was a little more mellow but just as fun, with FRONTLINE, BLAST, MOCK, and IMPACT.

FRONTLINE's second guitarist, Tim, was kicked out and Bill from EXECUTIONER has taken his place.

Well, that seems to be it for now. If you have anything you want to tell the world, don't forget to call Mitzi in SF (415-626-4184) or Kamala in the East Bay (415-525-7588) !



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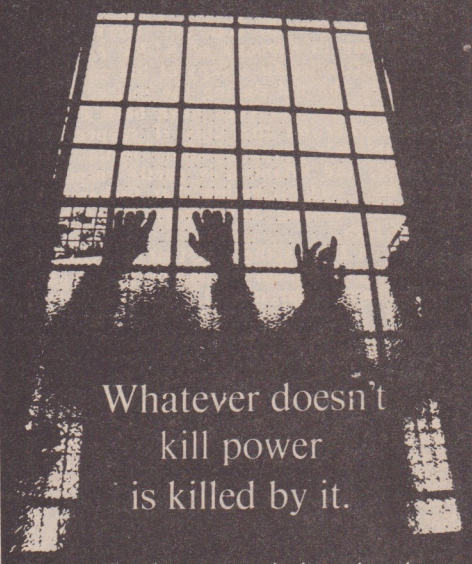

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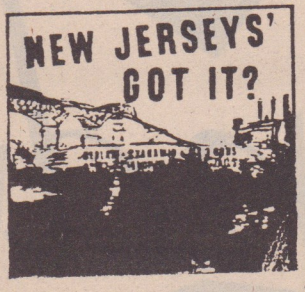

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SAN LUIS OBISPO-The cops have been operating in a very suspicious manner lately. After all, they weren't above calling Ohama, Nebraska to try and stop a DK's concert there, so why wouldn't they try to interfere with the U.S. Postal Service.? I've found a few of the letters I've received opened. Sometime after the police riot at the DK's show, Morris tells me that his briefcase was stolen. Fortunately, the evidence wasn't in it. A week after the riot, Sgt. Jerry Lenthall was hinting to Romona of KCRP radio that he was interested in a copy of the on-the-spot interviews she did during the melee. Patricia Barry tells me the cops have been cracking down harder on the kids (I suspect Gov. Deukmejian's report that links punk, metalers, and satanism is partly responsible for that. I suggest voting that fucker out of office this coming November). Anyway, you get the idea.

Then there's the fact that the San Luis County government is filing suit against Morris Samuel (promoter) and R&R Security. Morris' defense against the cops, City, County, and State was geting stronger. There was a videotape of the riot that cameraman from one of the Central Coast TV stations had, that R&R Security was going to get a copy of for the defense. Even the cops admitted they goofed by telling the Mustang Daily "Next time we will be getting bullhorns." (Why not at that time? Duh!). Around mid-December, Morris and his wife Mary were both arrested: her for drugs (by that time the only drugs she were doing was alcohol and tobacco), him for credit card fraud (Barry suspects that the card was planted on him by an informant). Then mid-January, Morris was arrested again, this time for drugs. Prior to the County naming Morris in the suit, neither of them were harassed as they are today. Why this sudden interest in their habits?

COORSHEAD

CRITIC EYES

Charlie Brownell

Anyway, these latest harassments and the increasing financial burden made him decide to give up. His lawyer'll file an answer to the County and expects that things'll turn out somewhat OK. Ultimately, he'll have to file bankruptcy. Because R&R Security is also being sued, this case may go to court yet.

On a somewhat related subject, CRITIC EYES from Morro Bay played several gigs at the DarkRoom. I caught them at a houseparty which was closed down by the Morro Bay Police at 1 AM, blowing a whistle and having the hostess tell everyone to go home. A pain, but done in a much more adult-like manner than what those Rambo rejects used last October.

Charlie Brownell, who has drummed for such local bands as the ZIPPHEADS, DASH RIP ROCK, NEW TENANTZ, RIPSTERZ, WIMPY DICKS, IRON SAUSAGE and COORSHEAD, has left for Texas. He's a damn fine drummer whose talent will be sorely missed here.

GROUP SEX, SEVENTH SONS, and the CORRUPTORS played in Pismo Beach at Rose Garden. I missed that one, but Ramona said that before GROUP SEX got on stage, some guy told the audience that the show will be over at 8 PM and not as minute later. She later noticed a swastika tatoo on his arm. If this be the owner of the bar, bands might want to think twice about playing there.

Well, this be what's been going on here at SLOweto County.

Juliet Jake/ R.@.D. zine/ P.O. Box 867/ Morro Bay CA 93442

P.S. T-shirts are still available for $8 from Brett Van Cott/ 1252 Foothill Blvd #2/ San Luis Obispo CA 93401. Specify large or X-Large (they run small). R.@.D's riot issue is still available for $1.50 at my address above. Other back issues are 50¢ + 37¢ postage and handling.

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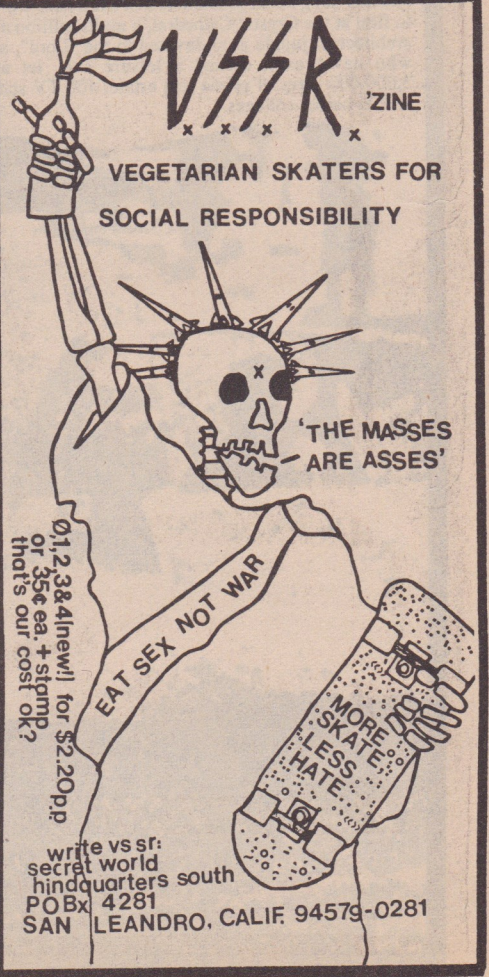


First of all, we couldn't find any of our friends who had a still camera, so we apologize for not having a picture of ourselves. All our friends say we're really ugly anyway, does that help? Also, we couldn't find anyone to ask us great questions like "How much have you been together?" and "How do you write your hairdos?" So if it's OK with you, we'll just ramble on without interviewer supervision.

We've been together a little over 6 months. Because of our transportation problems (no one in the band owns a car that will run for 2 months without major repairs), we decided we could reach more people if we put out a record. In L.A., if you don't have a dependable car you can only play "clubs" you make yourself or clubs you can walk to (fat chance). Old fashioned clubs are OK. We're not going to spend 5 lines of small print whining at you about club scenes.

Eventually, we hope to make cheap, low quality trash videos. We figure why not play our songs to the people they're about? One song, "Thanks for Making Jets Today", we want to film outside a mega-o-lithic defense plant just as people are getting off work. Another song about fundamentalist Christians we want to film at the Crystal Cathedral, a multi-million dollar architectual jungle gym devoted to the "Lord", a guy who never even owned a leisure suit, let alone 3,000,000 acres of prime real estate, 400 TV stations and 26 barber colleges.

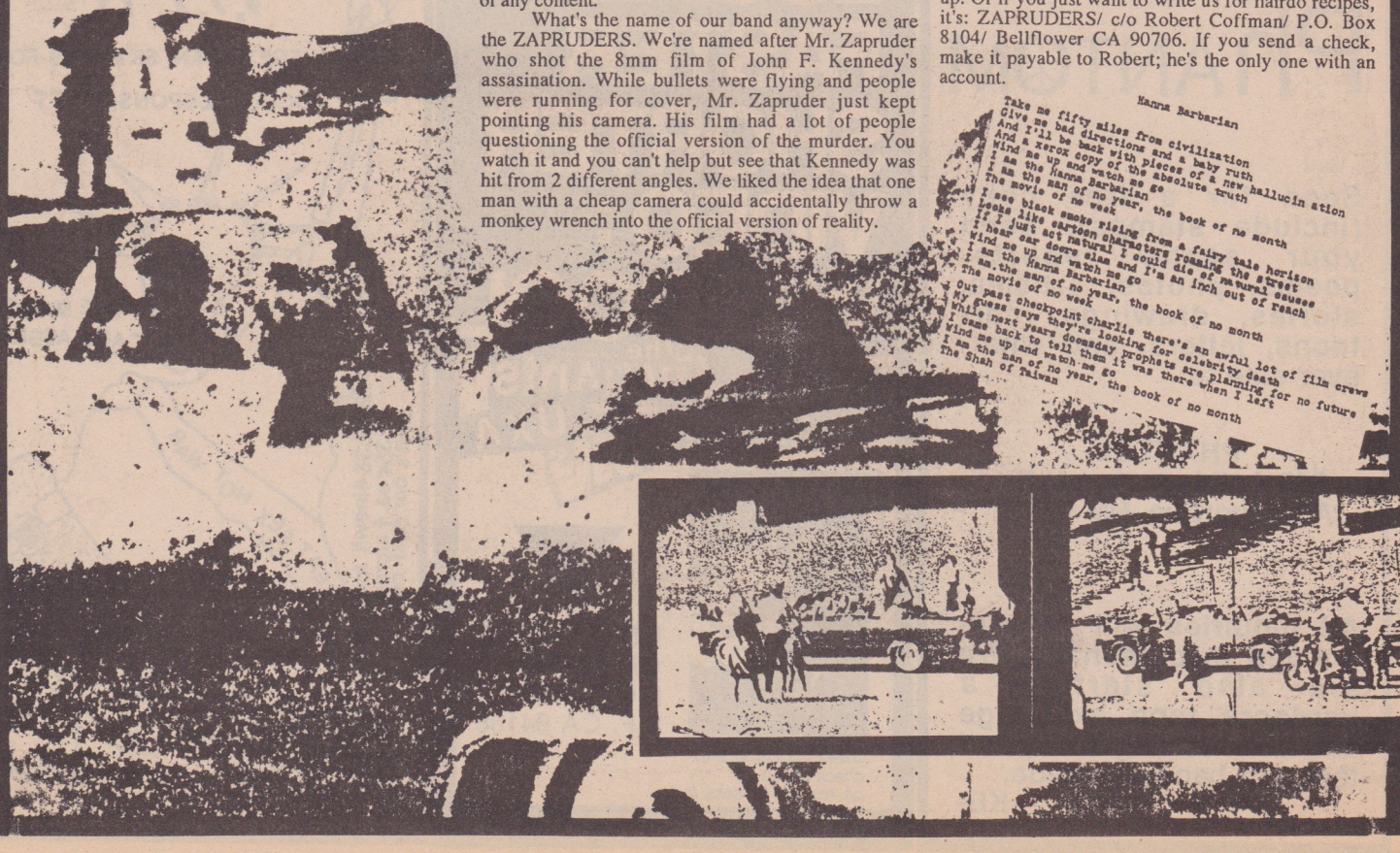
We've already done one video without music--a silent video (We'd like to feel really avant-garde about inventing the "silent video" but the truth is the mic was broken on the super 8 camera we borrowed from someone's mom). What we did was set up a temporary club in a concrete river bed located right behind the house where we play. There are no rocks, sand, trees or frogs there, just some foul-smelling green sludge that runs down a shallow groove in the concrete...the San Gabriel River. It's ideal for festival seating, so we got some acoustic guitars, invited friends to come along as an audience and started playing. Our little video camera was going...we were looking real ugly, everyone was having a swell time when suddenly... the police helicopter started hovering above us. In case you live in an area without one, a police helicopter is a helicopter with one or more policemen in it that comes equipped with 1) a spotlight that makes a laser look like a pre-schooler's night light 2) a P.A. system that sounds like they stole it from a real poor ugly garage band (ours is missing). What they do is hover around a crime scene blowing up dust with their rotors, blinding stray dogs with their spotlight, and trying to communicate to land-based criminals with their P.A. It's all very exciting in a totalatarian sort of way. Anyway, they started hovering over us and yelling something, "You there--wit ifh hwoei H tpgre!" (The "You there" is always understandable, but the rest always sounds like a giant Polynesian with a head cold yelling at you). So we ignored them. So what did they do? THEY LANDED. Police helicopters never land! They landed about 300 yards from us. A policeman got out of the helicopter and started walking towards us. We were overjoyed. Do you have any idea what it would cost to rent a helicopter for a film? He asked us what we were doing. We lied and told him we were making a film for a "college class". He said, "Where's the camera?" We showed him the little super 8 we borrowed from someone's mom. That seemed to satisfy him, but..."You can't film down here. One of the little girls might fall in the river and drown." (Our guitar player's sister came along with some of her friends). Seems like no matter what "club" you play there's some bouncer keeping out that vicious under-21 element. We pretended to be leaving, but as soon as the whirly-bird disappeared into the horizon, we went back into the club for another couple hours of no-cover revelry. Unfortunately, because of the glare of the white concrete wall, the film was overexposed! So not only was our video silent, it was also visually devoid of any content.

What's the name of our band anyway? We are the ZAPRUDERS. We're named after Mr. Zapruder who shot the 8mm film of John F. Kennedy's assasination. While bullets were flying and people were running for cover, Mr. Zapruder just kept pointing his camera. His film had a lot of people questioning the official version of the murder. You watch it and you can't help but see that Kennedy was hit from 2 different angles. We liked the idea that one man with a cheap camera could accidentally throw a monkey wrench into the official version of reality.

We believe that there must be some way to harness the Zapruder phenomena and use it to effect change thru...the uncontrolable image. South Africa bans cameras in the black townships because every time the world sees a teenager being gunned down, the pressure to divest increases. The Soviet Union cannot afford for the world to see its brutality in Afghanistan. Europe might boycott Russian oil. Reagan didn't allow cameras at the Grenada invasion. America might question a president who bombs mental institutions. TV coverage is blamed for the "loss" of the "war" in Vietnam. Governments don't want people to see the results of their policies.

So far they are succeeding in blocking the uncontrollable image. Michael Gavshon, a TV producer in Johannesburg, speaking of the South African ban on TV coverage, said "The level of intensity of interest is not as great, and the government feels somewhat more secure that pictures of overt violence have been wiped from the screen." As a result, the death toll from the violence went up. With all the advances in video technology, miniaturization and such, it seems like there must be ways we can get around press bans. What if image guerillas planted hidden cameras in black townships? What if cameras were planted in Afghanistan, El Salvador? Better yet, what if we could get our hands on our own spy satellite (say the KH-11, which is capable of identifying an object only 6 inches across from an orbit 100 miles above the earth. What if we stole Big Brother's eye and turned it around on him!). What if we floated our KH-11 above the location of the latest government censored genocide and beamed it to the living rooms of the world? One way change comes is when great numbers of people are made aware of what is actualy happening around them. Charles Dickens, the English novelist, changed society's attitudes towards children and the poor through his books. In the U.S., Upton Sinclair's books about what corporations were putting into food shocked the public into demanding food and drug laws. What changes might come if instantaneous pictures of war and oppresion shocked the public into...

"Yeah right" you're saying to yourself, "Great ideas, but they can't even get their cars started let alone save the world." That's where you come in. If you buy our single for $2.50/$3.50 overseas, we can make an album, sell that, fix our cars and go out and steal a KH-11. They're all over L.A.--at garage sales, swap meets, lying around in shopping carts at badly lit parking lots. Just ask Christopher Boyce, he'll back us up. Or if you just want to write us for hairdo recipes, it's: ZAPRUDERS/ c/o Robert Coffman/ P.O. Box 8104/ Bellflower CA 90706. If you send a check, make it payable to Robert; he's the only one with an account.



"BIG MAC & THE TROPICAL FORESTS"

READ THIS

condensed by Red from an article of the same name by Joseph K. Skinner, MONTHLY REVIEW volume 37, #7, Dec., 1985, New York, NY.

Fast food chains are devastating the tropical rain forests. The forests are being leveled for profit at the rate of 150,000 square kilometers a year, an area equal to the size of England & Wales combined. At this rate, the world's tropical forests will be entirely destroyed in 73 years & all of Central America's (C.A.) forests will be eliminated by 1990. Already a fifth to a fourth of the Amazon forest (a third of the world's total) has been cut, as has two-thirds of Central America's since 1950.

Tropical forests, formerly 12% and now 7% of the earth's land surface, support half the species of the world's living things. Due to the forests' destruction, the planet is losing one or more species a day right now, which could mean the demise of 2 million species by the middle of next century. It is estimated that there are up to 15,000 unknown species in South America alone which would be lost to knowledge forever. Such rapid destruction would create a "pest & weed" ecology of a relatively few opportunistic species like rats & roaches. Weather patterns could also be affected by reduction of oxygen added to the air, carbon dioxide (from fires used for clearing) adding to the "greenhouse effect", and possibly the desertification of the North American grain belt.

Largely responsible for this flattening of the rain forests in Latin America is the cattle ranching industry. Meat costing about half the average North American beef price is exported mostly to the U.S. & Europe. At the U.S. entry point, it is inspected by the Dept. of Agriculture (USDA) and is no longer required to be labeled "imported". U.S. beef consumption has increased from 85 lbs/person/year in 1960 to 134 lbs/person/year in 1980. The steadily-expanding fast food chains now account for 25% of all U.S. beef consumption. On the other hand, C.A. beef consumption has decreased in recent years and, although two-thirds of the arable land is in cattle, the average Central American now eats less beef than the average U.S. domestic cat.

Easy bank loans and government incentives such as rebates & tax holidays entice absentee landlords to continue the rain forest destruction. Under the auspices of companies like Swift-Armour, United Brands & the King Ranch, tens of thousands of acres of forest is cleared by huge chains slung between enormous tractors. Also used are fires and Agent Orange, the dioxin from which is toxic to animals & plants (except grasses), and is persistent in the environment. Within a few years, the thin layer of topsoil is depleted & the soil hardens to the consistency of brick. Useless for agriculture, the ruined earth is capable of producing barely 50lbs of meat per acre per year.

Only one job is created per 2,000 head of cattle and the vast majority of tropical peoples receive no benefit from this enormous environmental destruction. While the U.S. beef-eater may benefit a little from lower beef prices, the U.S. cattle rancher does not. Only the fast food chains and industry owners really profit from this tragic destruction. Don't help them.

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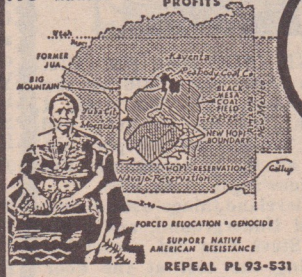

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Kristi '86

NORTH EAST OHIO-Hia! Hia! Hia! Welcome dudes to some more info on the north east Ohio scene...O.K. To start, I should have done this long ago but never had the time or hell, I would start a report but end up fucking it all up or something! But what the hell, someone's got to do this!

O.K. In Cleveland,things use to rock out at the way cool Underground, and a big thanx goes out to Steve who did a cool job booking and keeping the cost at the door down. Remember, it was only 4 bones to see RAW POWER, SUBHUMANS, SCREAM and the BREAKOUTS and lots of other cool shows at low cover! But the Underground closed it's doors for good last summer,and today you've got to pay out the ass to see shows. There's only a few low cover ones with area bands! I'm sick of seeing all these rock star out-of-town hardcore and metal bands rip us off! Like, I'm not into naming them cuz you know who they are! You're not getting my money! I'm no fool! I don't think shows should be over 5 bones.

Photo by Mike Psenick

As for area bands, there are lots! One of my faves is GROIN, a young band with lots of positive views. With songs like "Give a Hoot, Don't Pollute" and their slam out cover of "Paint it Black" rules over Mick's coked-out mind. Hope to see tapes and records from GROIN soon... The CIVILIAN TERRORISTS have been doing lots of jamming sets and keep 'em coming back for more. It's cool to see a skate band in Cleveland. I also really hope to see C.T.'s record out soon. Skate straight and thrash longer!!! Clevo's own, the PLAGUE, has been slamming out around here with the world famous Mike Mohawk on vocals. This band rocks, go see them!... The PINK HOLES have been doing lots of shows with the release of their new 12" EP Breakfast with the Holes on Eldo Farms Records.The cover layout is killer and that song,"Baseball Park Fun" is a grand slam! Go Indians!

The GUNS have been doing a few real tight sets with lots of metal edge jamming... The IDIOT HUMANS split up. Too bad, I loved them, so did others!... NUMB-SKULL (I spelled it right!) have been kicking it up with two bass players and no six string guitar, it's a wild, deep sound... SPIKE IN VAIN has been doing a few shows. As far as I know,they're still looking for a big time record label.... As far as KNIFE DANCE goes, I don't know cause no one in that band talks to me.... The FISTFULLS have been getting a few shows but the drummer joined the air force (*aim high!*)... The OFFBEATS put out a cool EP on St. Valentine's Records have been putting out alot of Cleveland bands. COOL!!! Hey, have you heard the PAGANS got a single reissued, with an LP yet to come. Talk about flashback!!! Well, BAG OF FRED, all I got to say is "What a joke".

Hey, do you know what happened to PLASMA ALLIANCE's guitar tuner? Well, that brings me to the band I play drums for. We will not play at a show if it's over 5 bones. And we do lots of fun shows under 5 bucks in Ohio and Michigan. We is planning to start "The We Can't Wait" "1984 Tour", so if yous can help us, wes will rock you. Call Eddy Depression for show booking, info at (616)965-6701. Also, P.A. has just put out its first record. It's called We Can't Wait, an 11-song EP for only $2. Send to Depression Records/ 909 Upton Ave/ Springfield MI 49015. Hope all yous like the EP and what we got to say, and hope to see you at the shows.

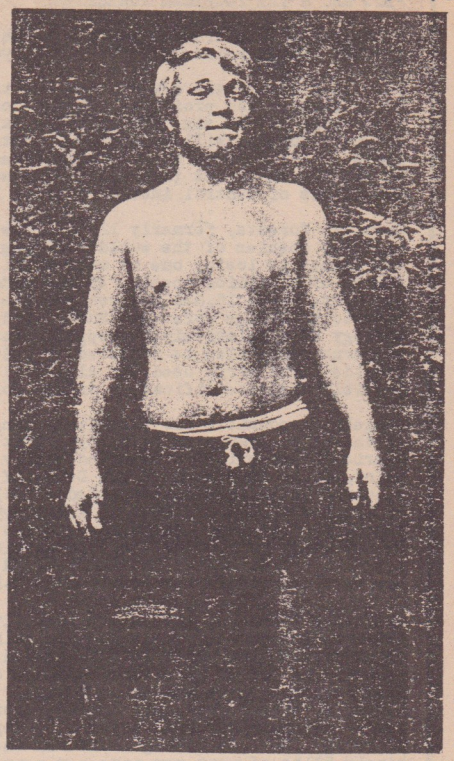
As for Kent and Akron, there's a lot of overlooked bands and a new zombie movie is being made called "Dead Next Door" that may have lots of the punks from NE Ohio in it. P.P.G. have been doing a few area show and got a cut on the P.E.A.C.E. comp. As for the "best noise band in the land", DEAD BUT UNBURIED, all members have been busy with their real bands, but you never know when we'll come up from hell to eat your brains!!

HYPER AS HELL, fronted by Donny Zombie Vision, have been doing a few shows. HAH is planning to drop the real bombs with their new hyper-n-hypodermic stage show!!! Also, a tape is in the works. so look out KISS, slow fastcore to rip your brains out!!!

The PEACE FROGS, a new band, have been scaring them out the doors with real, unwrapped sets of deep, dark terror. See them... OUTERWARE have not been doing a thing live. I miss them. Slow bad still rules!!! MANKIN ODD been doing a few shows around. GUNK been taking time off for school. The BAD CRABS did a real far out set at the Hunger Awareness benefit in Kent. It's 1966 all over again.

The KLEASMOS been working their ass off to help the Kent scene. Good guys at that, doing a lot of benefits. Chair punks are go. And say dudes, BLACK SHOES N BUCKLES is some good old boys "What song do you want to hear?", the Lynyrd Skynyrds of Kent. Go see them, it will help you kick that shit off your boots. The TWIST OFF, an all-teenage band, got a big following. It's all about fun times. Go see what they're doing for the scene.

OK, yep, Tommy Strange, Lou Reed is heavy metal. And KEINKREIG is still at it. We're not doing lots of shows, but will be soon and plan on doing up a tape or EP. KEINKREIG is Tommy's "mad as hell monster". He started n made it, but moved to S.F.. But we're keeping it alive. Yes Tommy, you got your own army...just like Doc!


Summer Kent Stater/ Kevin Boufford

CHARGES REDUCED — Phillip Jones of Kent was charged with assaulting John Binder, assistant dean of Student Affairs at the "No Business As Usual Day" demonstration at KSU this spring. The assault charges against Jones were reduced to disorderly conduct in a plea bargain agreement.

As for bars or clubs in Kent/Akron--none. J.B.'s Down just closed its doors. Again this shit always happens. When is this scene gonna get its own club? We all should set up a scene meeting to talk about it... NE Ohio needs its own all-ages hangout run by us, not some fat pig scum who says we can't slam or stagedive after paying to get in. As for zines, some good/some bad. But here's some cool ones: Negative Print/ 6625 York Rd/ Parma OH 44130.. Immaculate Deception/ 1925 Chester Ave/ Wellsville OH 43968... Sick Minded/ 909 Upton Ave/ Springfield MI 49015... Vomit Landscape/ 1122 McKinley St/ Akron OH 44320... Anti-Social Zine/ 1450 E 24th/ Cleveland OH 44114.

OK dudes, that's it for now. Thanx to all into supporting the scenes all over.
Boom/ 1450 E 24th/ Cleveland OH 44114

P.S. D. Boon, Kent will never forget you dude. Love always.

Current efforts by past Underground employees to open a new hardcore club have been unsuccessful and the outlook for any club at all in the near future is bleak. Let us pause and remember all of those who gallantly gave up their time and effort to see to it that Cleveland had a club of its own. Requiescat in pace.

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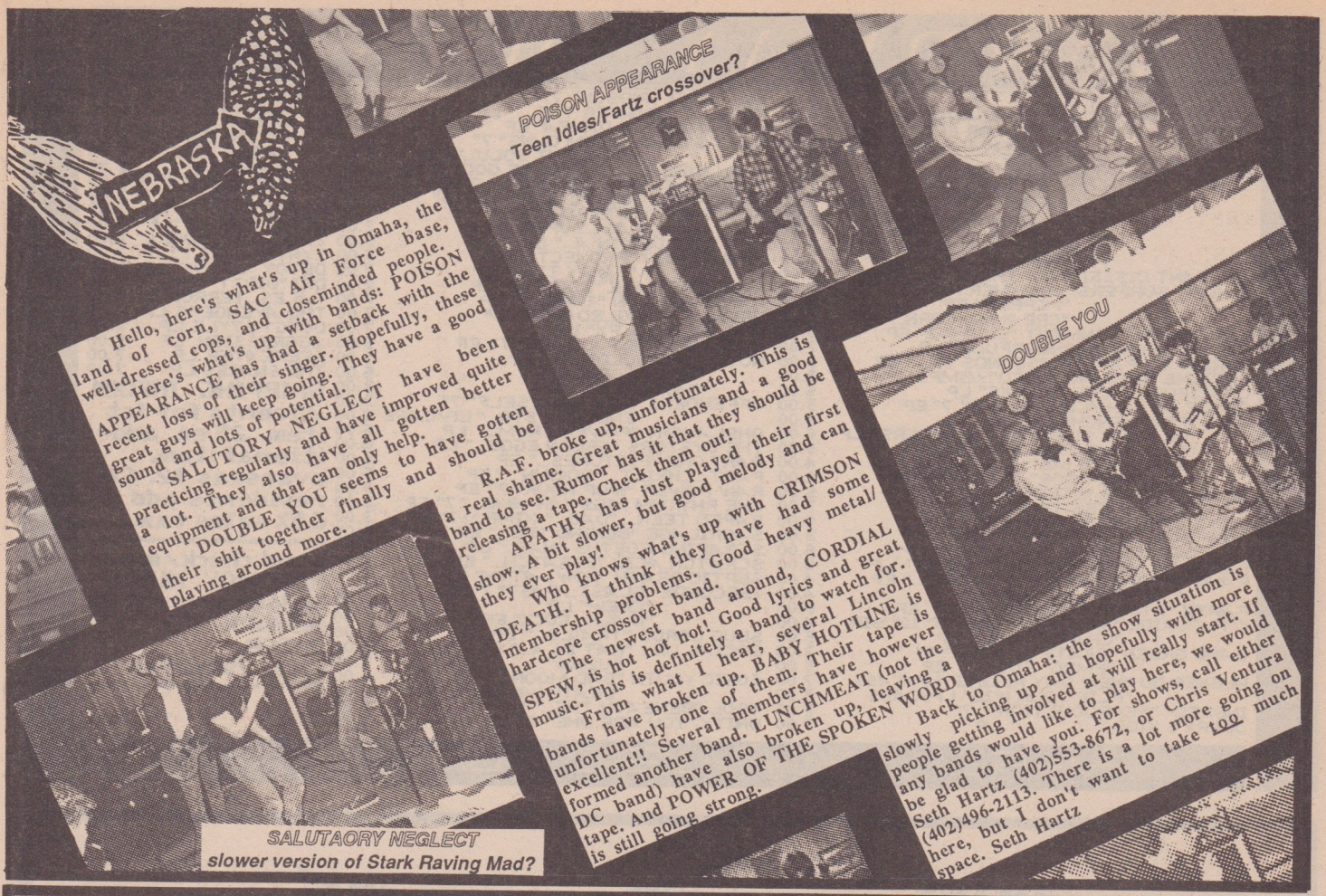

Hello, here's what's up in Omaha, the land of corn, SAC Air Force base, well-dressed cops, and closeminded people. Here's what's up with bands: POISON APPEARANCE has had a setback with the recent loss of their singer. Hopefully, these great guys will keep going. They have a good sound and lots of potential. SALUTORY NEGLECT have been practicing regularly and have improved quite a lot. They also have all gotten better equipment and that can only help. DOUBLE YOU seems to have gotten their shit together finally and should be playing around more.

R.A.F. broke up, unfortunately. This is a real shame. Great musicians and a good band to see. Rumor has it that they should be releasing a tape. Check them out!

APATHY has just played their first show. A bit slower, but good melody and can they ever play!

DEATH. I think they have had some membership problems. Good heavy metal/hardcore crossover band.

The newest band around, CORDIAL SPEW, is hot hot hot! Good lyrics and great music. This is definitely a band to watch for.

From what I hear, several Lincoln bands have broken up. BABY HOTLINE is unfortunately one of them. Their tape is excellent!! Several members have however formed another band. LUNCHMEAT (not the DC band) have also broken up, leaving a tape. And POWER OF THE SPOKEN WORD is still going strong.

Back to Omaha: the show situation is slowly picking up and hopefully with more people getting involved at will really start. If any bands would like to play here, we would be glad to have you. For shows, call either Seth Hartz (402)553-8672, or Chris Ventura (402)496-2113. There is a lot more going on here, but I don't want to take too much space. Seth Hartz

photos send $1 to: Debbie Novak/ 94th Ave & 167th St/ Orland Park IL 60462.

Bands that wanna play the Igloo should call me at (312)525-6673. That's all for now. Monkey (formerly Tangerine)/ P.O. Box 578401/ Chicago IL 60657

URGE OVERKILL: Well, they've been together 4 years, so they're gonna take a European break. But if you'll miss them, then get their EP entitled Strange...I on Ruthless Records. Their address is: P.O. Box 1544/ Evanston IL 60204.

Right, so here's what's going down. After months of being lame, things are starting to happen again. New bands and venues are popping up all over, such as the older band LIFE SENTENCE reviving itself after about a year-and-a-half with a new bassist and drummer. New bands are: HOSTILE ALIENS, PUNKS FOR PROFIT, NIFTY GYPSIES, and the increasingly popular LOST CAUSE.

New venues? Well, for now, only one--The Igloo (3829 N Broadway) doing shows with lots of locals such as HEAVY MENTAL, DEFOLIANTS, X-MEN and I.D. UNDER (Feb 15), URGE OVERKILL with SCARRED FOR LIFE and others (Feb 28), 007 (March 1), OCCUPANTS (Mar 8), PILE OF COWS, FUDGE TUNNEL and NIFTY GYPSIES (Mar 15), SOUL ASYLUM (Madison) with MATERIAL ISSUE and NO EMPATHY (Mar 21), etc.

For these shows, we are collecting cans of food or a 25¢ donation for the needy. Right now it's voluntary, but we'd like to make it a requirement in the future.

Surprise, surprise, Wholesome #2 is finally out! ($1 to Dave/ 630 S. Spring Ave #1/ LaGrange IL 60525). Also, Non-Stop Banter has been sending me free copies for review and I never reply (sorry!). So, for a total band bombardment and screened (!)

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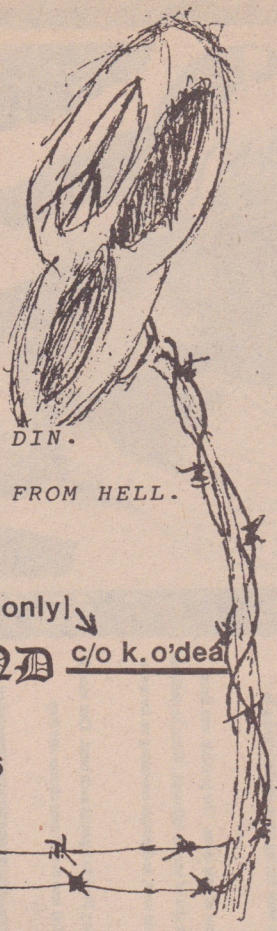

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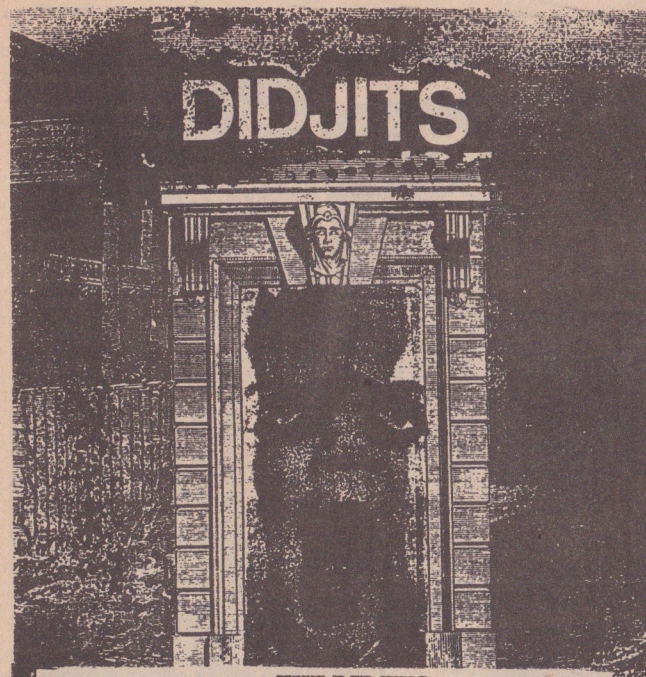

THE DIDJITS

Hello from Mattoon, Il., home of rednecks, cheap beer and tasty Huck's (convenience store) microwave ranch steak sandwiches. Here we find the Didjits, a unique band who have been around for about four years now. Didjits have been labled under every category from funk, punk, hardcore to pop - although none of these titles ever quite fit the band. Different would be the best description - original music that defies catigorization. The group is influenced by loud fast 50's music like Jerry Lee Lewis, Chuck Berry, Little Richard, and others such as the Minutemen, Jimi Hendrix and the Replacements. The Didjits twist these influences under their own sound, resulting in something unordinary, crazy and fun.

Interview by Dave Landis

Didjits include - Rick Sims - Guitar and Vocals
Doug Evans - Bass
Brad "Wayne Boy" Sims - Drums

Didjits are a cool band from the sticks of Mattoon , Il. They have two cassettes out, Durga Durga Durga and Whoop My Head, a combination of live and studio cuts. They deliver a smoking slice of sound that deserves to be noticed.

MRR: What do your songs talk about?

Rick: All sorts of things, songs like Fix Some Food Bitch are about the Mid-West and are a parody on sexism which is still very strong around here. Songs like that get us in trouble because people don't realize it's a parody, they think we beat women and make them fetch our slippers. We could play it safe, but I think we have to take chances or stagnate.

MRR: Why do your lyrics stay away from politics?

Rick: Because we're not a political band, we have things to say but we don't dwell on the shitty aspects of life. I want to talk about the roast beef and steam rollers and Jerry Lee doing acid, if people want political guidance they shoudn't come to us, let them find a lawyer or someone like that. It's not that we don't have the political views, we just keep them seperate from the music. We do deal with social issues on our own level, though. I have a brother-in-law who got pissed-off at his dog for getting into his things - so he took it out back and shot it. I thought "what a fucking asshole." I wish the dog had a gun. From this we wrote Pet Funeral. We do feel strongly about things, but they're not always political.

MRR: Where do Didjits usually play, it seems like you were having some trouble playing in Charleston (the nearest place to play)?

Rick: That's all over now, we're getting a whole new set of fans there. The problem was there was this guy - The Charleston "new music" Jesus - that alot of people followed. When he decided he didn't like us, the crowd followed him. But he's gone now, and people are taking us for what we are, not for what he said we were.

BRAD: A problem with the old Charleston people is they have to typecast each band. One band is only punk, one band is only this or that. We wouldn't fall into one of their classes and they couldn't handle that.

DOUG: The Charleston area has gotten alot better for us, we've met some really cool people and we've even been doing some shows with bands from there. Everything is working out now.

MRR: Since you've been mislabled by so many - how would you describe your own sound?

BRAD: It could sound like Jerry Lee Lewis doing drugs and getting kicked in the sac.

DOUG: I can't say, there is no accurate description.

RICK: It is safe to say our songs deal with skating, we're really into the skate thing. We go down to the rink and roller skate everyday, it's almost as important as the music. We're also into winter sports and Jarts, they're almost as important as the music, too. And, no, we don't believe in Vivisection, but we do practice Nivisection, that's where we take old David Niven films and cut them up and edit them. That's almost as important as the music.

MRR: What are the good points and bad points of living in such a secluded area?

BRAD: I think one good point is that we jam in a barn, a chicken shed, seven miles out of town in the country. We can have all night parties, play as loud as we want and not have to worry about the cops. A bad point is the cops around here, I'm sure it's the same story all over the place, but the cops here suck.

RICK: Living in Mattoon is a very one sided affair, one routine day after day. You see the same people in the street, see the same buildings and turn the same corners everyday. On the other hand, it has helped us develop our own style. We can't run down the block and choose from five different shows we want to see, we can't jump on any bandwagons or trends because we never hear about them, we have to drive forty miles to pick up the MRR we were reviewed in!

DOUG: I hate it here. It might be a good place for old people to go to the mall, but that's about it.

MRR: When playing certain crowds, do you feel pressured to play "hardcore"?

RICK: No, we play what we feel are our best songs, if someone want to hear a certain song, we usually play it, but the crowd doesn't write our song list. Hardcore is something I found out about eight months ago. There are some really great bands that are labled hardcore - but they seem alot different than the generic thrash I thought all of it was. I like Sonic Youth, Husker Du, Butthole surfers, Minutemen, Nakey Raygun. I'm really into the music, but I'm not into the hardcore fashion thing.

MRR: How do you feel about the recent censorship controversy?

RICK: I think we all feel it's a pile of bullshit. Censorship is like dominos - after music it will be books, then movies, then they'll want to know what goes on in your bedroom. The censor is never satisfied until they make you see and hear exactly what they want you to. No way.

Didjits
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part of a "real" Drug Movement

Hi, here's the first scene report from Beantown in a few months and, at last, there's a real pickup in activity with many shows upcoming in Boston, suburbia and down in Providence (a mere hour's drive). Also, the Rat and Paradise are doing shows, as well, and Steve from EXPANDO-BRAIN is booking a show a month at the Wheeler Center in Concord (Boston's western suburb and the town where the American Revolution started!).

The local bands have been busy. PSYCHO's new 6-song 7" EP is out at last and a 12" is next. They're also looking for a new bassist. CANCEROUS GROWTH have a smokin' live cassette, Late For the Grave, available and a new 7" due anytime now. The GROWTH are now a 3-piece, with vocalist Mikes Sores out of the band and Marc and Tom taking over those duties. PSYCHO and GROWTH merchandise are available from Ac/xtion Records, which is run by John from Psycho. Ac/xtion has also released a cassette comp, Dingleberry Stew, with local and international talent and a 7" compilation single is coming. They are also distributing lots of other cool stuff. Along with Curtis from Taang Records, we now have 2 cool record labels/distributors of alternative music in Boston. For info, the addresses are: Ac/xtion Records/ PO Box 623 Kendall Sq/ Cambridge MA 02142 and Taang Records Records/ PO Box 51/ Auburndale MA 02166.

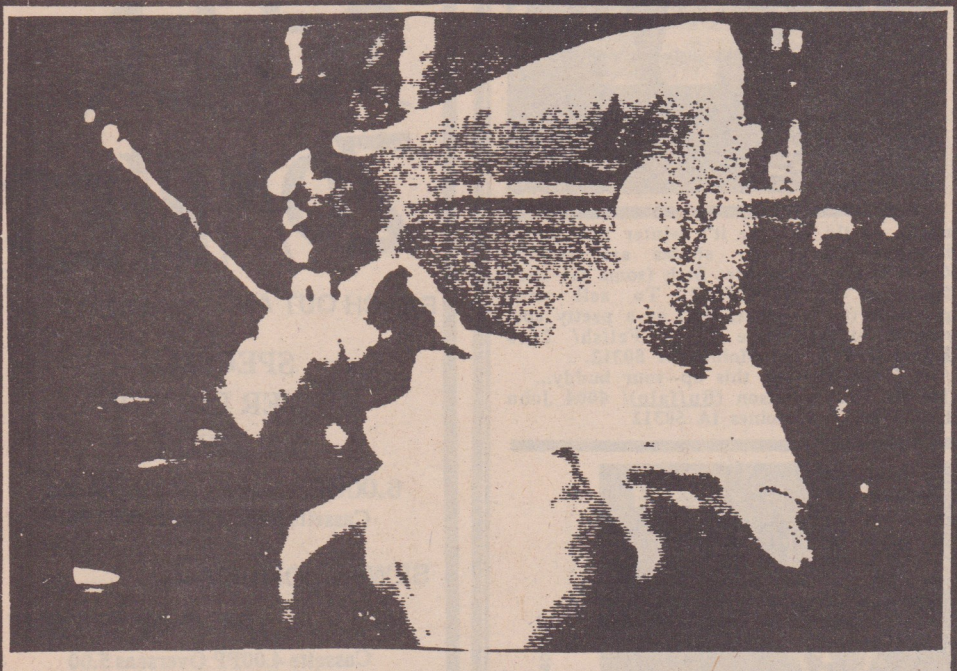
PTL KLUB have redone their Psalm 7 cassette with Ray singing (the original was recorded when PTL were a 3-piece) and have a new EP, Living Death, coming soon. All of it is brutal stuff. Write to PTL at: 14-A Plymton St/ Woburn MA 01801. The FREEZE's second album, Rabid Reaction, wil be out this spring. Pete has been replaced on bass by Steve. GANG GREEN have been signed to Combat Core, who will be licensing their 12", PMRC Sucks, featuring as hilarious cover of 'TIL TUESDAY's "Voices Carry". That cut has been receiving heavy airplay on the local commercial giants. MOVING TARGETS, a tremendous pop/ thrash trio, have recorded an album, to be released by Homestead this summer. Homestead will also be releasing a 12" by UZI. EXPANDO-BRAIN will also be recording a longplayer. Other hot local vinyl has been released recently by The OYSTERS (ex-STRANGLEHOLD), KIL SLUG (which will drone its way into your heart), BAND 19, longtime scene vets CLASSIC RUINS, and NEUTRAL NATION (a vastly underrated '77 style punk/pop band from southern Mass).

New bands seem to be emerging, as well. SLAPSHOT made their local debut and impressed with a hard-edged, mid-to-fast barrage. Choke, brandishing a hockey stick

in one hand and the mike in the other, can still threateningly command a stage. WRECKING CREW, who have been described to me as GBH-influenced, will make their debut this month. KNIGHTMARE, a metal band influenced musically by everything from VENOM to DEAD BOYS to JOHNNY CASH (!) and, image-wise, at least partially by pro wrestling tag team heroes The Road Warriors, played a few gigs in December and were lots of fun, but haven't been heard from since. DISCIPLES OF REUBEN KINCAID are another new band expected to be playing out this summer.

Two other bits of news. First, old friend Dave Smalley (ex-DYS) is now the vocalist for Washington's DAG NASTY. Second, Boston was finally chosen for a pro wrestling title change. That's right, in our humble Boston Garden, Randy "Macho Man" savage won the Intercontinental belt from Tito Santana. If that doesn't put Boston on the map, nothing will!!

That'll about do it. The new Suburban Voice (#18) is out at last and can be yours for a mere $1.50 ppd from the address below. Please feel free to write anytime.
Al Quint/ 76 Park St #2/ Lynn MA 01905/ (617)596-1570



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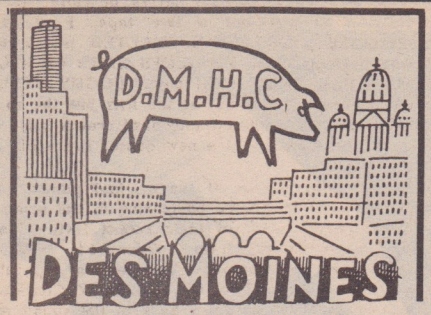

DES MOINES-I thought I'd write a new one cuz it's been 6 months since you've heard from these parts. We've had police horror stories, great shows, terrible shows, and no-shows. I can't say our scene is growing, although it's in no danger of dying--it's sort of sitting there like a big blob of jelly.

Anyhow, WELFARE SCUM put out an 18-song tape, and although it's not Beethoven's Fifth Symphony, it's pretty much fun ($3 to Darren Stout/ 5505 SE 6th St/ Des Moines IA 50315). C.O.T.C. also put out a tape (posthumously) and it's hotter than a burning slum ($3 to Andy/ 4405 University Ave/ Des Moines IA 50311). In the near future we're expecting albums from PENT-UP AGGRESSION and HOLLOW-MEN. Some of our other local bands are KINDRED SPIRITS, SARCASM, GRUNT OF APPROVAL, ABSCESS, AAMANAH KICHIN, SLUM PARTY, REIGN OF TERROR, UNIVERSAL WILL TO BECOME, and more.

Life Is A Vale Of Tears Dept: DISCIPLINE PROBLEMS and 149 DEAD MARINES broke up and all the SCABS quit, except for their guitarist.

As for zines, Skank (17101 Woodland Ave/ Des Moines IA 50309) and Love Seat (211-53rd St/ Des Moines IA 50312) are coming out with new issues, so send contributions. In the last month or so a few different zines have been issued...The Buffalo (my zine) #10 just came out and it's pretty little. Now I'm working on a Des Moines comp tape called Let's Call It Des Moines Hardcore, which should be finished by summer.

Irony of Democracy (c/o Red Metz/ 1534-31st St/ Des Moines IA 50311) #4 has been out. Thad, with the help of co-editor Mr Turtle, puts out a pretty fierce pinko anarcho-socialist zine. Beatnik Punk (c/o Mira/ 6400 Hickman Rd #8A/ Des Moines IA 50322) is brand spanking new with interviews, poetry, and shows the Des Moines scene from a girl's point of view. It's refreshing and encouraging to see people doing something different.

We haven't had as many shows here as usual, partly because it's winter and partly because places for shows are scarce. Contacts for shows are: Beth (some say she's God) at (515)277-6167. To sell your products (tapes, zines, etc.) at a pretty cool record store, write Vinyl Fetish/ 2210 Ingersoll Ave/ Des Moines IA 50312.

I should wrap this up--your buddy...
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N*Y*C

All the club news is good this time out: Danceteria hosted a series of $5 shows on Thursdays in Feb, featuring the likes of SCREAM, FALSE PROPHETS, and SCAB, put together by David Tritt. Tritt's phone was disconnected tho, and he's not returning calls as of presstime... A new club on Long Island, just across the line from Queens, is February's (1325 Hempstead Tpk/ Elmont NY/ [516]354-9274) doing punk every Monday and planning to go to Fridays by June. Gaspar runs the club, but Steg (guitar for SCHOOL OF VIOLENCE) is booking: (212)982-8852... Maggie Smith from Tin Pan Alley (220 W 49th St/ NYC/ [212]582-9376) pays bands a fixed fee and never charges admission. She's looking for "true experimenters in music" who are "active politically in a progressive way" or with "lyrical intent" and has asked the AP&RC to nominate bands to play.

The Kitchen, a high-prestige showplace supported by taxpayers and a list of foundations and conglomerates a yard long, hosted LIVE SKULL. but bassist Marnie Greenholz was unhappy with the stay-in- your-seat-and-be-a-passive-observer atmosphere there... CBGB's has a new stage security man in Charlie, an ideal choice.

NEW WELCOME FOR TOURISTS?

Bags (see MRR #34) is in jail awaiting extradition to California, i understand. Ray from WARZONE and Jimmy Gestapo of MURPHY'S LAW both dedicated songs to him from CB's stage 2 weeks after the round of fights outside the club, in which he was reportedly involved. Neither singer could be reached for comment at presstime. Concern was expressed by a number of people that such comments from bands could be taken as endorsing the fighting, tho Bag's role in it is not entirely clear. Charlie, drummer for WARZONE, a "Lower East Side skinhead band", told me the Bags dedication was Ray's, not the bands, and was meant to express sympathy for a fellow skin in jail and not approval of the fighting. Charlie went on to say that the NY skins were "against the imported violence", which he ascribed to out-of-towners coming to NY to stir up trouble (other reports tend to confirm this), and that they "will take the responsibility to stop it." Better us than the cops, I say. Most NY skins are supportive of the scene and it's good to hear they're willing to deal with the problem.

The Alternative Press & Radio Council continues to grow (now with 13 radio stations, 26 publications, and 60 individual members) and now has use of a large loft on 54 Greene St in SoHo for meetings (having outgrown our former meeting space) and also for events. The new Directory (radio/zines/ clubs/record companies) and the first area Band Directory (exactly 100 bands on the 1st draft!) are available for a SASE to the AP&RC (c/o See Hear/ 59 E 7th St/ NY NY 10003). With nearly $1200 in the kitty, the Council is in a position to launch new projects and expand existing ones; punx who want to work on projects to benefit the scene are encouraged to come to meetings and become supporting members.

SUBVERSIVE ORGANIZATIONS

VIRUS has ceased playing and drummer Patrick Blanck has joined DAMAGE (which booted the Boot), but James Kontra sez their LP will still be out shortly... VIOLENT FEMMES play Carnegie Hall, usual site of concert pianists... U.S. CHAOS lost its drummer, Spiffy... URGENT FURY has a tape out and is drawing critical praise... TOKEN ENTRY has released their first vinyl, a 4-song EP Ready or Not...Here We Come, one of the best 7"ers of '85 to me... A STISISM LP for the spring to be produced by Tommy Ramone, a/t the band... SMERSH has a new tape, A Murder of Crows... REST IN PIECES put out a 4-song EP on Incas... Joey Ramone in Mt. Sanai Hospital at presstime... NUMBSKULLS are no more, singer Richie having formed TRUE BLUE instead...

MURPHY'S LAW has a new bassist, Bob (ex-PSYCHOS, KRAKDOWN), while their roadie and sometime band member Joe Bruno has joined the Navy... LUDICHRIST has a tape out... HORROR PLANET put out Cowpies From Outer Space with hand- painted covers of cloth and 6 songs... FCC put out a live tape, Famous Cheesecake... EXPLETIVE DELETED issued the 8-song Nixon Tapes... ED GEIN'S CAR's debut LP Making Dick Dance is out now... DOGGY STYLE made its East Coast debut at the Ritz but the cold, rainsoaked Sunday nite opening band crowd failed to take up the challenge of a new dance. Try again at CB's, guys.

Stiv Bators, one of the original punks, told me the DEAD BOYS wil be touring in the summer and releasing an LP of their recent Irving Plaza show as an import from Sweden. Stiv will be moving back to Gotham from London and also touring with the LORDS OF THE NEW CHURCH, which he says will be going back to the sound and message of their first LP. Stiv was very articulate and still relates to punk... The DICTATORS held their 10th anniversary reunion, JOHNNY THUNDERS played, and the BAD BRAINS did a bene for African Art, but i couldn't afford any of these shows and couldn't get in free (sob, sob).

CRO-MAGS rerecording most of the tracks from their cassette and adding new ones for their LP, sez Chris Williamson, their manager... BIG STICK came out with a 4-song 7"... ARTLESS' debut vinyl is out on Placebo, half an LP with a Johnny Holmstrom etching of Mykel Board on the other half (J.H. is the father of punkzines, founder and editor of Punk, and the guy who brought me into the murky world of punk journalism).

New from the very active Jersey scene is a AOD/BEDLAM 7". AOD is getting more into classical punk, opening up a CB's show with covers of "Anarchy in the UK" and the DEAD BOYS' "Sonic Reducer", playing lots of new songs and woirking on a new LP... AGNOSTIC FRONT is still without a drummer at presstime; singer Roger has long hair now but Vinnie's is still very short.

All stupid opinions herein are my own and not the stupid opinions of the AP&RC, MRR, or Pope Pius XII. Death threats must be accompanied by a SASE and may be sent to me c/o AP&RC. Pornographic phone calls to (212)982-3075. Volunteers to write these reports are solicited.
Donny the Punk

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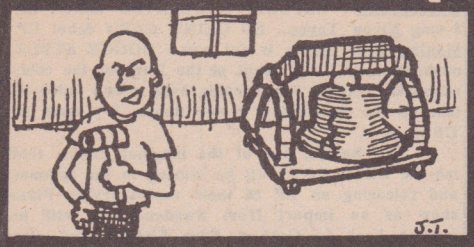


Circle Of Shit

CIRCLE OF SHIT has been one of the most widely interpreted bands in Philly. They asked for an interview to make themselves clearly represented. None of the questions were intended to provoke, but to let them clarify their views, particularly to the "hate edge" belief. Brubaker reviewed the transcript and is satisfied with the results as sent to MRR. He and Steve were the only band members available on the night of the interview. No one involved sees any unfairness with this, so please see it as neither an attack nor defense of C.O.S.

Ronald Thatcher

MRR: The band began the expression "hate edge"; what does that mean to you?

B: Well, I can best define it, because it was my idea. The other guys in the band were into it. I started the principles of it and gave it a name, but other people had the same ideas. It was the way everyone in the band thought and reflected the band's attitude. What it basically is--see, most of us have been hanging out for 5 years now. So we weren't exactly around in '77, but when we got into it, it was still the Johnny Rotten days. It wasn't as mature then, so punk meant, you know, safety pins and spitting on people, and the whole obnoxious attitude of '77--"Fuck The World." We got pretty disillusioned with it when it seemed to completely change and go from "FTW" to politics, or a lot of stuff other than... See, I have an original definition for what I consider "punk". As far as I'm concerned, it is '77. What the Sex Pistols and Ramones did is what I consider punk. And I've always considered myself a punk. So when I saw it drastically change and saw people with a different attitude saying "Oh, don't be obnoxious like that because no one will listen to us," I sat back and said "what's it all about?" "Am I into this to be respected? Or so that people will hear my political views?" That's the kind of thing I'd be hearing and it was really offensive to me. In order to create, you need to destroy, as the Sex Pistols used to say. To say your political views and stuff isn't going to change a hell of a lot, but like militant uprising would. So you can't communicate through the system, so you go out of it and communicate by being obnoxious, and fucking with the system every way you can. So the hate edge was born of that principle. Also, when the peace punks started, we thought it was kind of useless, because we felt it was good to be politically aware, but it had no part in punk rock, by our definition. Because nobody is going to listen to you. Like the Catholic Church objects to nuclear war, and on and on down the list. From doctors and what this society considers high positions, and they complain about this all the time at hearings and stuff and no one listens to them, so why would they listen to us? And if I was Ronald Reagan and I was looking down at the punks with spikes and chains and all, and say "Well, they don't like war, so let's take the troops out of Nicaragua." It didn't look realistic.

But it doesn't mean that we condone violence, because we aren't violent people at all. I wish the whole world could live in peace, as much as anyone, but it's just not there. If you can't even have neighbors together without having fights over private property--on a small scale like that--how can you expect the whole world to lay down their guns? So, it was just an alternative to the peace stuff--you can take it for whatever you want. It (peace punk) took a lot of the fun and unity out of it because politics got into it. Being at a show semed more like being at a political forum instead of everybody saying "I'm a punk, you're a punk." It lost a lot of unity then, but I don't blame it all on the politics, because the scene got so big. But with politics it was like, "Well, what are you? A communist? A skinhead? A skate punk?" On down the line. That really fucked it up. Because I remember how united it used to be, and it's gone.

Punks Are Out Tonight

We take your shit all day long
but now we're out singing our hate song
Coming down the street, we're after you
you start to run, there's nothing you can do

Punks are out tonight
Fight, fight, fight

Gonna hit you with a pipe
gonna bash you with a chain
gonna make you pay,
gonna make you feel pain
It's time to go out and smash some face
It's time to put the trash in its place

Punks are out tonight
Fight, fight, fight

Crush your skulls under our feet
beg for mercy 'cause you know you're beat
The end is here, your time has come
but our hate mission isn't done

Punks are out tonight
Fight, fight, fight

MRR: How does the "hate edge" apply to today?

B: Well, a lot of people have misused it in a way and twisted it to say that it did condone violence. Due to that fact, we've decided to get rid of it. Not only that, but it was a while ago that we started it. We still believe the basic principles, but we found other ways of showing it. If you get to read the lyrics, it's there for you. Our views and beliefs are still solid--at least for the next couple of years--unless someone enlightens us to something better (laughter).

MRR: You have 2 songs on the forthcoming Philly comp LP...

B: ...Well, one is called "The Punks Are Out Tonight", which is about taking the shit and giving it back. Because most of the people in the scene get hassled because of the way they look, like if you have a mohawk. I get at least 2 or 3 comments a day because of the way I look and I've been beaten up. And I've never been one to change because of that. The song is about sticking up for your beliefs, and if it comes down to it, fighting back. After going through a day of that shit, you have to have fantasies of going back with a bunch of punks and beating that guy's head in. So, it gets back to the hate edge thing. If someone yelled something at me, I couldn't feel "love" or be "at peace" with that person. So there was no use being a peace punk, which I was at one time, because it's unrealistic.

The other one is "Maximum Rock and Blow" (laughter). That song is about what happened to the scene. When Steve wrote the music--he writes most of the music--he wrote the chorus and I wrote the lyrics around that. It's about the scene being factioned, the lack of unity. I'm not the biggest unity freak in the world, but everything is so fucked up. Everybody clings to categories. I suppose we're responsible for some of it, because we consider ourselves "punks". Some people say "Well, I don't classify myself," but we do consider ourselves punks. And we would go to shows and people would laugh at us because of the way we look, because we have mohawks. And it's like--what the fuck? I expect to get it on the street, but at a show? And a lot of the people doing it were kids who just came out. Like these kids with their little shaved heads. They went to a show, went home and shaved their heads and said "Now I'm a hardcore." So, it's saying if you're like that, you shouldn't be at the show.

Maximum Rock'n'Roll is like the biggest fanzine in the world, so it's a big part of the overall scene. We picked the title because MRR encases the whole scene. Everything the scene stands for is in that magazine, and associating that with the way things are...we just called it "Maximum Rock and Blow."

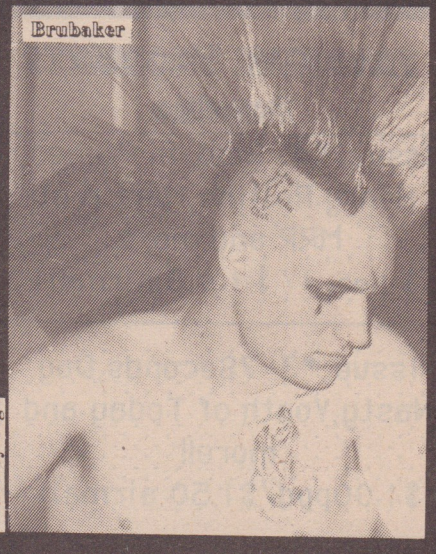


Photo by Olga

MRR: What are some of your other songs about?

B: Well, we are apolitical. The politics stay out of it. See, I sing the songs, so it has to be something I can present to the people with conviction. So they deal with my personal felings, not politics. I don't even think about it--just whatever's on my mind. A lot of it is about problems. I guess the lyrics lean towards Black Flag. We have songs like "Psychiatric Ward" and "Family Counselor", what happened to me when I was a kid. A lot of it is kind of twisted. It's on a personal level. I don't think there's many punks who haven't been to a family counselor; their parents send them to a shrink.

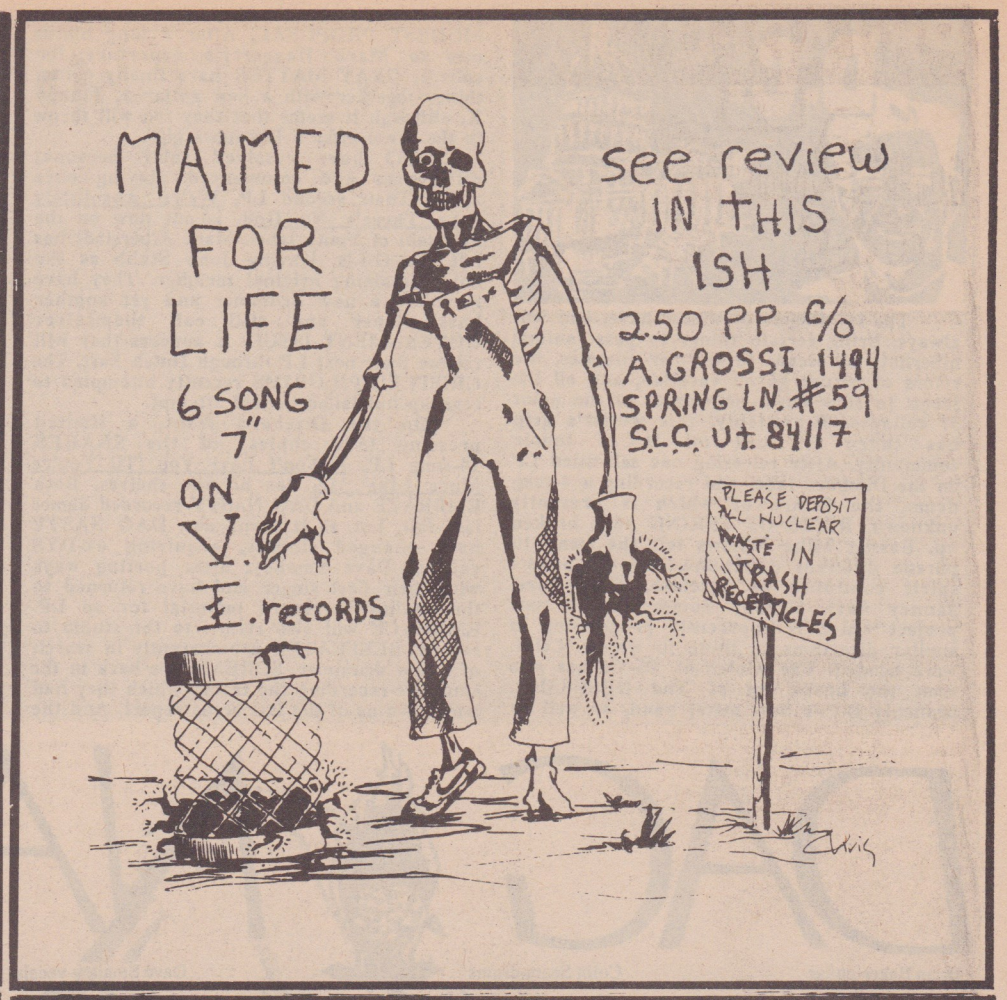
MRR: What are the future plans for C.O.S.?

B: You'll probably see a tour this summer. The only problem is money. Then there's the compilation, but in case it doesn't come out, we plan to release the 2 songs as a 45 ourselves. So you can expect to see

vinyl by May, and a tour this summer.
MRR: Do you have strong influences?
S: The Exploited, UK punk. I don't really like stuff from America much.
MRR: Do you have any feelings about the integration of heavy metal into the punk scene?
S: It blows! I always used to get in fights with heavy metal people because the majority of them are stupid. The music itself isn't that bad sometimes, but the lyrics are so stupid--like a girl and a guy, and drugs, cars--the whole stupid bit. It's so ridiculous. The

whole thing just blows. We'll never go heavy metal like most of the bands now. Everything about it just blows.
B: It blows! Heavy metal sucks! That's it!
MRR: Any final statements?
B: British punks rule forever. Punk is not dead!

Circle Of Shit/ 4588 G St/ Phila PA 19120



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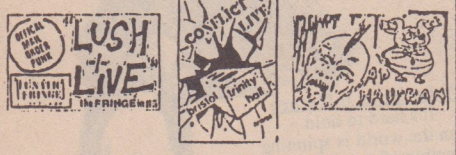

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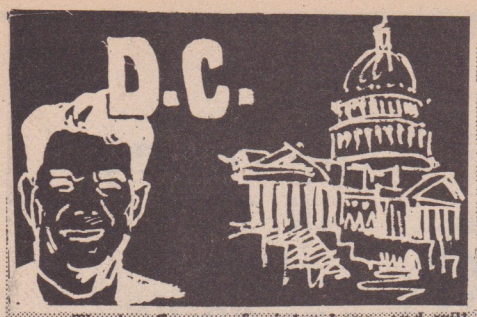

The icy fingers of winter have, and will always, bring certain things to pass: animal hibernate or escape to warmer climates, the colors of nature go on vacation, and all life seems to slow down--sometimes to the point of collapse. Regrettably, this winter's grip has taken its toll on D.C.'s music community. After releasing one self-titled LP on the Dischord label and recording a 4-song demo, the future of which is presently unknown, RITES OF SPRING have broken up. Bassist Mike Fellows left the band to pursue different directions, but the band's spirit continues as Picciotto, Carty and Janney have already commenced a new project which is apparently progressing in similar directions to those in which R.O.S. were headed. The winter of '85-'86 has also seen the break up of The OBSESSED, probably D.C.'s best metal band, as well as MODEST PROPOSAL. After a long hiatus due to Mark Haggerty's departure for college, GRAY MATTER have finally gotten things together with a new guitarist, Johnny K, although it seems that they too will throw in the towel after a few more gigs.

9353 have resolved their personal differences and commenced playing once again. Their second LP, We're Absolutely Sure There's No God, is out now on the Fountain of Youth label. Mark Alberstadt has left the G.I.'s, leaving John Stabb as the only remaining original member. They have recruited a new drummer and yet another bass player and still call themselves GOVERNMENT ISSUE. It appears they will release their next LP through Dutch East. The CRIPPLED PILGRIMS recently attempted to regroup but failed in said attempt.

On the Dischord front, a limited pressing (500 copies) of the SNAKES 14-song LP, I Won't Love You 'Til You're More Like Me, has hit the shelves. Both EMBRACE and DAG NASTY recorded demos last fall, but as it turns out, DAG NASTY have changed singers, acquiring ex-DYS vocalist Dave Smalley, after parting ways with their first singer and have returned to the studios to record material for an LP. EMBRACE will also return to the studio to record. BEEFEATER are currently in search of a new drummer. SCREAM are back in the studio re-recording the tracks which they had laid down as of the last scene report. And the FAITH LP, Subject To Change, has been re-released on bubble gum pink vinyl.

Moving on to some new developments, some promising bands have popped up in recent months. DAIN BRAMAGE have formed from the ashes of MISSION IMPOSSIBLE and AGE OF CONSENT. The MOURNING GLORIES, featuring ex-G.I./CRIPPLED PILGRIM's bassist Mitch Parker, recently performed their first gig. And Jeff Nelson of Dischord/MINOR THREAT notoriety, has formed a new band with some former members of the now-defunct GRAND MAL.

The wonderful and frightening world of fanzines has also seen some recent developments. The W.D.C. Period (P.O. Box 43311-9-311/ Washington DC 20010) and Truly Needy (Box 50440/ Washington DC 20009) have both released thick new issues--numbers 13 and 10 respectively. Metrozine has released its final issue. Yet Another Unslanted Opinion should complete a new issue soon; and a new art and literary-oriented magazine, In This House, is currently under construction.

As far as this report goes, Bert Q. has retired at the ripe old age of 24. I hope to feature a 1/2 page report and a 1/2 page band feature in every other issue of this fine rag. Don't forget to check out the columns by Mitch Parker in MRR and The WDC Period, as well as my work for The Period. Until next time... Dave Mc.

DAG NASTY

Brian Baker-guitar Colin Sears-drums Dave Smalley-vocals Roger Marbury-bass

In little over 6 months, DAG NASTY have cultivated one of the strongest thrash styles to emerge in recent years. After recently parting with their original vocalist, Sean Brown, because of a lack of creative input, DAG NASTY have enlisted the talents of ex-DYS vocalist Dave Smalley to pick up the slack. Baker says, "At the time we started playing, we were mainly concerned about getting somebody who had the right ideas and whose head was screwed on the same way as ours. We brought Dave in on Feb 2nd because we had booked a string of four out-of-town shows and we figured the road would be a good testing ground for him. Washington is a very critical place, so it was easier to try him out in Detroit and Chicago."

Comparisons to MINOR THREAT are an inevitability for the band, due to Brian's distinctive rhythms, but the band replies: "The comparisons really aren't too frequent. Besides, we can't think of many better bands to be compared to." "Also, I think we're better, musically", adds Baker. The questions which plagued MINOR THREAT throughout their history are still asked of almost all DC bands. DAG NASTY have very definite positive feelings, but prefer to sum up such generic questions by stating "Straight Edge-yes, Vegetarianism-no, but Colin is."

DAG NASTY's plans include a trip to Inner Ear studios to record songs for an 8-10 song LP, to be released by Dischord sometime in May. They hope that the album will make a strong impact which will enable them to set up a national tour over the approaching summer. The band may be contacted through Dischord Records/ 3819 Beecher St NW/ Washington DC 20007.

Under Your Influence

It's hard to hold
when the world is spinning
Learned nothing from the night before
or the weeks before that
No strength has come from your numbers
nothing shared or gained
Shirking responsibility
true freedom from what?

Twelve ounces of courage
make the world look better
You love the attention
you never had it before
Under your influence
right goes wrong
Under your influence
crossed my mind

Under your influence
right goes wrong
Under your influence
you crossed my line
for the last time!!!

DAG NASTY

THE SOUTH

Photo of the Icehouse by Pierre Walker

ARKANSAS-Hey all you readers out there in Max R&R Land, you haven't heard from us for a long time and for good reason, but never mind any of that now. Just get out the milk and cookies and settle back into your easy chair because I'm going to tell you a story.

Once upon a time Fayetteville, Arkansas (where?!) had a scene. Several local bands and numerous out-of-town bands would have shows every weekend at Colonel Smuckers (the U-Ark theater on Dickson St). It was cool. People came from Tulsa (where?!) to be in Fayetteville on the weekend instead of vice versa. TOXIC REASONS played here and NOTA played their first out-of-town gig here. The shows were later moved across the street to the U-Ark Bowl and eventually the scene died around 1982. Two surviving bands from the Colonel Smuckers days were the DISTRAKTIONS and REX ROOTZ. They were both great but even they broke up in 1985. Between the years 1982-1985 the scene was pretty dead. Everyone was apathetic and we had only 2 hardcore shows here during that time. There was a Rock Against Reagan show in a city park with the CRUCIFUCKS and a REX ROOTZ/NOTA/BROWN 25 show at the U-Ark Bowl. But after the NOTA show, the U-Ark banned hardcore, so there was nowhere for bands to play.

Finally, in 1985, we became so desperate for entertainment that we took some action. Someone rented an old ice house and after a lot of hard work it was turned into a cool place to have all-ages shows. Now that we had a place of our own for bands to play, many local bands formed. Some bands broke up almost instantaneously; others, like The URGE, RYHTHM METHOD, WAYWARD DEBS, and The SLIPPERY DOGS stayed together. From out of town, the Ice House has hosted many notables.

Still more local bands are forming and more shows with out-of-town are being arranged. Right now our scene is really healthy and there are lots of people working to keep it that way. So, if you're an out-of-town band that would like to come to Fayetteville, remember, we've got a place for you to play, you will make some money (this is a college town so there is always a large crowd--around 250 people), we will do flyers and radio publicity spots, we'll provide a place for you to stay, provide food, and best of all, we will be nice to you! It's just that we want bands: hardcore, '77 punk, or whatever alternative type you are--we would be interested.
Melissa & Mae Fern/ U of A, Gibson Hall Box 53/ Fayetteville AR 72701/ (501)575-5287 or Doug at (501)575-3369.

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WILD OVER RECORDS

Eat - both their 45's (US)
Count Vertigo - I'm a Mutant (US)
Dishrags - Death in the Family (US)
Devo - Men Who Make the Music 2LP (US)
Rotters - Sink the Whales (US)
Worst - Time Zone EP (US)
Unnatural Axe - Hitler's Brain (US)
V/A - Who Cares LP (US)
Zero Boys EP (US)
Totenhosen - Wir Sind Bereit (GER)
Canalterror - Zu Spat LP (GER)
Stosstrupp - Wie Lang Noch LP (GER)
Vomit Visions - Shove it Up... (GER)
Vomit Visions - Punks are the Old Farts (GER)
Mad Virgins - Fuck and Suck (BEL)
Lost Legion EP (BEL)
De Jeugd van Teegenwoordig - all records (BEL)
Contingent EP (BEL)
P.I.G.Z. 12" (BEL)
V/A - First Belgian Punk Contest LP
Kjott - all records (NOR)
Diodes - Tired of Waking Up Tired (CAN)
Diodes/Curse - split EP (CAN)

This is Steve again from the Max R'n'R staff, and I'll pay cash or trade for these records. I have an ever-growing selection of old and new punk records you just might want, so even if you have just one of the above records, send me a letter! Thanks to all who have replied so far.

Steven Spinali
P. O. Box 210107
San Francisco, CA 94121-0107
U.S.A.

Greetings from Leamington Spa--one of many small, but energetic scenes in the UK. We're slap-bang in the middle of England and close to two large cities...Birmingham and Coventry. B'ham--Englands 2nd largest city--has absolutely nothing going for it! No bands, and it's only venue (The Mermaid) now only hosts infrequent gigs! Coventry also has no bands, but does have a regular venue (The Hand and Heart) which has seen TOXIC REASONS, CONFLCT SUB-HUMANS, ICONS OF FILTH, and many others in '85. The problem in both cities is the same, a handful of people work their fingers to the bone trying to put gigs on and keep things alive, while everyone else is content to just sit and watch. A bad state of affairs, but typical of muxh of the UK scene today. We still can't seem to break free of those age-old problems.

So much for the cities anyway. What about L/Spa? For a town of so few people, there's an amazing amount of activity here! First off, there's the VARUKERS, who are now trying for a more SLAYER-inspired thrash. Their new LP One Struggle, One Fight is out in the near future. New band BAD BEACH have a unique style (mixing touches of HUSKERS/BLACK FLAG/DK's) that really kills! Regular gigs are held at 2 venues--the Hodcarrier and Bath Place Community Centre--and are trouble free, friendly, and feature a wide range of bands. Other local talent that play regular are PSYCHOBILLY BOYS, the RENEGADES, and IN OR OUT--anarcho rockers with bass heavy political material. Unfortunately, IN OR OUT's vocalists is now doing 3 months jail for animal rights "offenses", so they're out of action...take heart James! We've even got our own ranter in the shape of JOAN ARMATRADING...oh sorry, that's John Armageddon!

Well that brings us to the DEPRAVED--a band many people are just waking up to. Coming from a small town, the chances to play out have been limited, but what shows they have done around the country have been hot!! The band's mixture of humor and politics, thrash and 60's inspired punk have meant a good reaction wherever they've played. For history fans, they formed 4 years ago (none too seriously!) and 3 bassists later, have the present line-up of Lee Fester: guitar, Ian Grimm: bass, Gigs: drums, Ian: vocals. Having picked up on what the US was producing, the band woke up with a new hardcore style which is apparent on their 12 song LP Come On Down, just released on C.O.R. Records. And they've already recorded a new 7 song demo which shows they're able to add a 60's edge to their set and still retain the power and sound they've worked hard to achieve. Enough of this preamble, anyway. Let's see what they've got to say for themselves, through the auspices of Lee Fester.

MRR: What motivates you to be in or carry on a band?

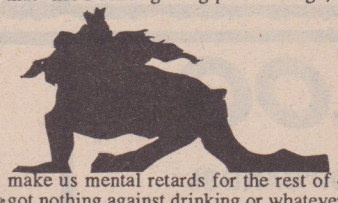
D: It's basically a form of entertainment, but it does give you a sense of achievement--it'd be nice to say that it's a way of making people listen to what we've got to say, but I don't think we're that influential yet. Anyway, even after 4 years, things are still happening to us that are new and exciting--more so now than ever before, like with the LP. If it ever started getting boring and seemed pointless, we'd probably give it up, but I can't see that happening for a long time yet.

MRR: Musically, your songs vary considerably from out and out HC thrash to 60's inspired punk--do you see yourself settling down into one particular style?

D: Surely "settling down" means becoming sedate, safe in your own way, boring perhaps. I think this applies to music in that by "settling down" to "one particular style" you stick to what everyone expects to hear from you and to what's considered the accepted style--that, to me, does get boring. No, I think we'll keep varying our style and hope people enjoy the variation in the same way we do.

MRR: On Come On Down the songs "Are We Getting Through" and "Don't Wanna Know" deal with apathy within the punk scene. Is there anyone in particular you'd like to be able to get through to?

D: The entire human race! Specifically, within the punk scene I'd like to be able to get through to the gluesniffers, pissheads, and druggies who spend all their time "out of it" and thinking it's real punk to be that way. To them the world seems to revolve around their bottle or whatever. But I'm sure that in a lot of cases they could become just as thoughtful as the rest of us, cause let's face it, most of us have been through that "life's about getting pissed" stage, but that didn't make us mental retards for the rest of our lives! I've got nothing against drinking or whatever, so long as it doesn't rule your life.



MRR: With the increasing police presence on the streets of this country and the recent riots, what do you see in the future holding for this country?

D: It's either going to get a lot worse or there's going to be some drastic changes. The way I see it is that it's gonna get a lot worse. The government's already making new laws clamping down on our freedom of movement, to congregate and to demonstrate, while giving the police more powers. The violent reaction to the state of control isn't going to stop, though. Even now although the news isn't covering it anymore, Handsworth in Birmingham is still in chaos months after the riots--3 shops have been burnt down in the last two weeks. The deciding factor in our future is whether public opinion becomes "liberated" and that's a very unlikely event.

MRR: Why write songs like "BMX Boys", and "Let's Grow Some Flowers (Together)", when none of you are gardeners or BMXers?

D: Why ask us questions when you're not really a music journalist? They're both silly songs about the finer things in life. You don't have to experience the finer things to know what they are--I hope you understand!! "Flowers" is a sort of a "pisstake" out of all the druggies, and "BMX Boys" sees us breaking into a new frontier in popular music! We call it "spaghetti thrash", based on those terrible spaghetti westerns and it's becoming so popular that already DURAN DURAN and MADONNA are beginning to experiment with it!

MRR: Come On Down covers a wide variety of world evils, from bloodsports to army life to newspaper "Win a Million" games--is there one subject that you feel particularly strongly about?

D: The subject that we all feel most strongly about is the state of the world. There's so much shit going on all over the world that it's impossible to pick out just one and say "that's it, we feel particularly strongly about that". That would mean neglecting or ignoring all the other issues. Like two of us are very concerned with human rights and the other two with animal rights, but that doesn't mean we restrict ourselves to these particulaar fields. We try to make ourselves "aware" on all matters, so it all balances out so that as a band all issue get equal consideration.

MRR: You quote your influences as mainly US hardcore. Do you feel that British bands no longer have as much to offer, if so, why?

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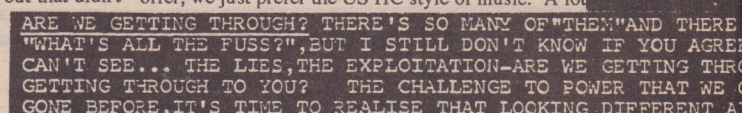

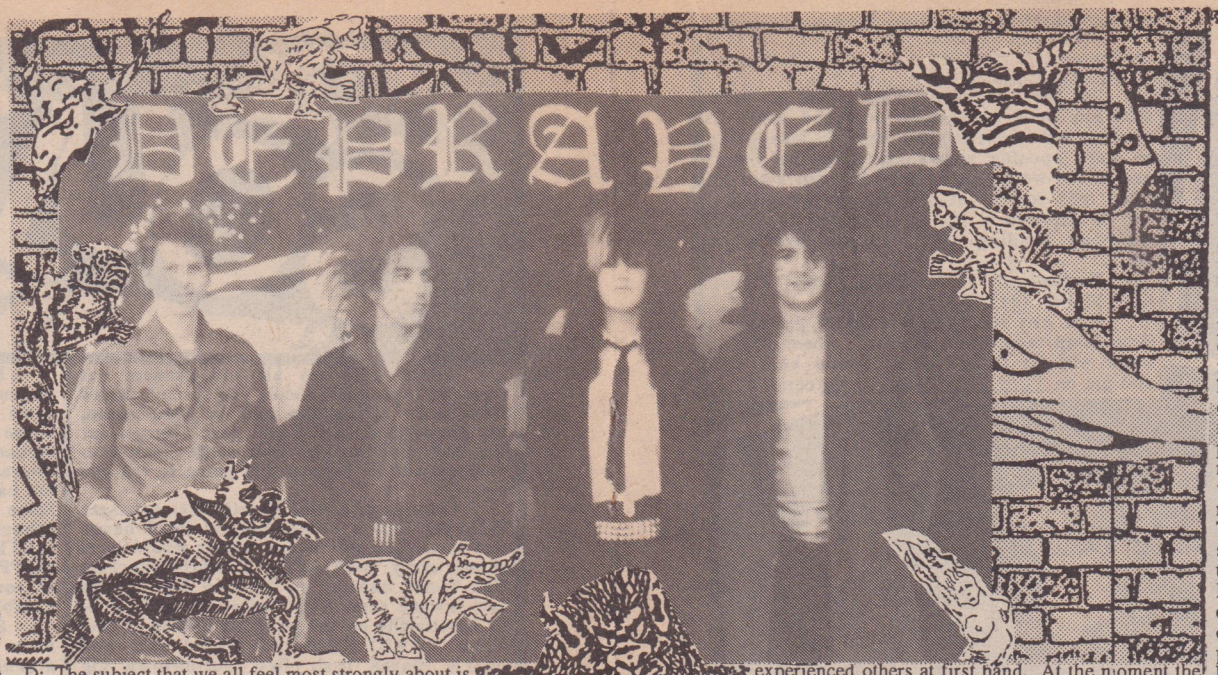

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MRR: Do you think your main responsibility

ARE WE GETTING THROUGH? THERE'S SO MANY OF"THEM"AND THERE'S SO FEW OF"US",AND ALL THE TIME I HEAR THE QUESTION-
"WHAT'S ALL THE FUSS?",BUT I STILL DON'T KNOW IF YOU AGREE WITH ME,COS MANY OF YOU PEOPLE ARE BLIND,COS YOU JUS
CAN'T SEE... THE LIES,THE EXPLOITATION-ARE WE GETTING THROUGH?,THE LIES,THE DEPRIVATION-ARE WE GETTING THROUGH
GETTING THROUGH TO YOU? THE CHALLENGE TO POWER THAT WE ONCE STOOD FOR HAS BEEN WIPED OUT BY COMPROMISES THAT
GONE BEFORE,IT'S TIME TO REALISE THAT LOOKING DIFFERENT AIN'T ENOUGH,NOW'S THE TIME TO SHOW THE ELITE THIS IS
FEEBLE BLUFF... (REPEAT CHORUS) IT'S BEEN SAID BEFORE THAT DEEDS SPEAK LOUDER THAN WORDS,AND IT'S A LESSON WE
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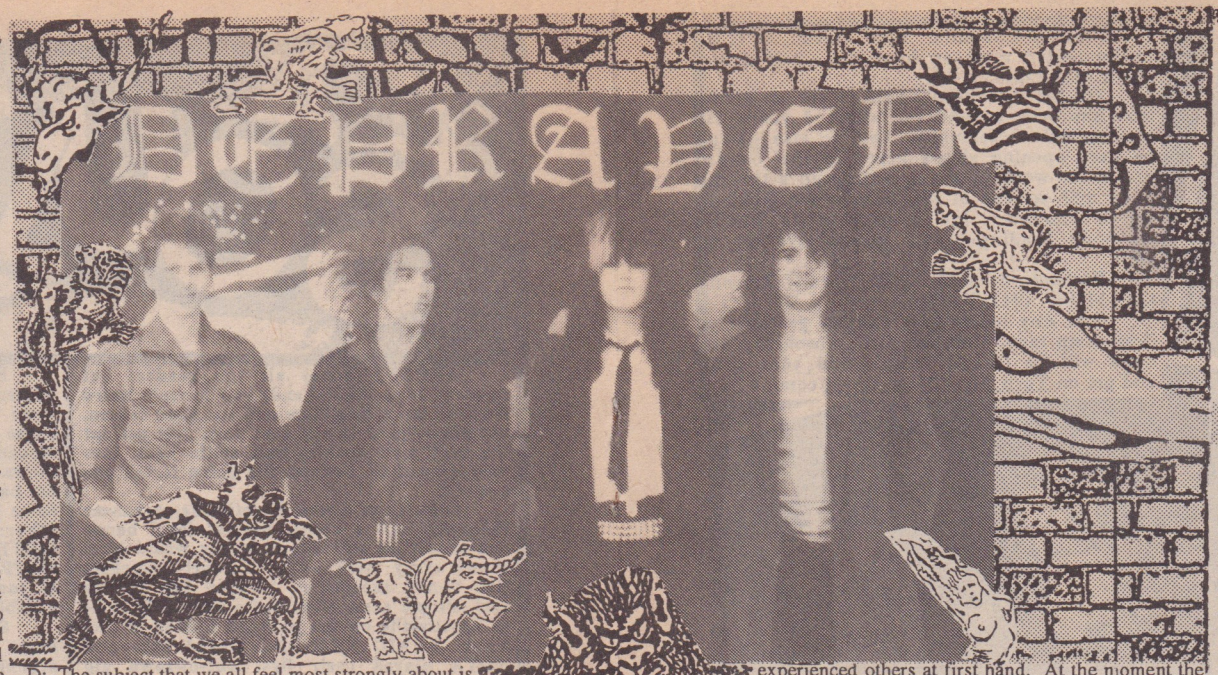

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ARE WE GETTING THROUGH? THERE'S SO MANY OF"THEM"AND THERE'S SO FEW OF"US",AND ALL THE TIME I HEAR THE QUESTION-"WHAT'S ALL THE FUSS?",BUT I STILL DON'T KNOW IF YOU AGREE WITH ME,COS MANY OF YOU PEOPLE ARE BLIND,COS YOU JUST CAN'T SEE... THE LIES,THE EXPLOITATION-ARE WE GETTING THROUGH?,THE LIES,THE DEPRIVATION-ARE WE GETTING THROUGH?, GETTING THROUGH TO YOU? THE CHALLENGE TO POWER THAT WE ONCE STOOD FOR HAS BEEN WIPED OUT BY COMPROMISES THAT HAVE GONE BEFORE,IT'S TIME TO REALISE THAT LOOKING DIFFERENT AIN'T ENOUGH,NOW'S THE TIME TO SHOW THE ELITE THIS IS NO FEEBLE BLUFF... (REPEAT CHORUS) IT'S BEEN SAID BEFORE THAT DEEDS SPEAK LOUDER THAN WORDS,AND IT'S A LESSON WE'VE GOTTA LEARN BEFORE WE STAGNATE MORE,WE'VE BEEN TOLD WE'RE DEAD COS OF WHAT WE LACK,BUT GO OUT THERE AND SURPRISE YOURSELF-DON'T JUST SIT THERE...HIT BACK...HIT BACK... (REPEAT CHORUS).

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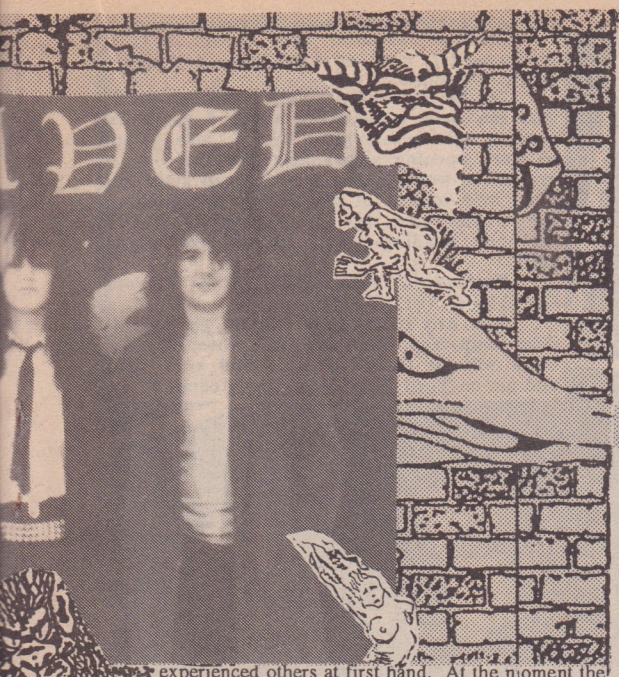

experienced others at first hand. At the moment the UK scene seems to be in a state of recharging its batteries, so hopefully it will pick up soon.

MRR: How do you rate the songs on Come On Down compared to the newer songs, such as "Flowers", "It'll Happen Again", "New McCarthyite", "Reject That Mentality, etc?

D: I still think the Come On Down stuff's good, but it was the result of two years writing and playing a lot of it, so now some of it's over three years old! So I've heard it so often it doesn't give me the same excitement as the newer stuff. I think that the new songs are bound to be better. We're diversifying more now, too, like with songs such as "Flowers", "Reject", and "Teepees in Limbo", we're using a 60's punk style, but making it more hardcore. But none of that style's on the LP, which I regret. I think the LP and our new stuff shows that we've got our style now, rather than ripping off other bands, too, which is a good step.

MRR: Do you think your main responsibility as a band lies in getting your message across to as many people as possible (however you do it) or to be able to remain independent which may not help the above cause?

D: We've had a lot of arguments about this one and still can't agree on it. If we stick to our principles, we're going to stay "small" and not be able to change things much; whereas if we forgot some of our principles to get "bigger", we could do bigger gigs, get more money and then use that money to benefit the causes that need it. But, in becoming "bigger", your message inevitably gets watered down in the gig business hype of the music industry; whereas by staying "small" you can push your message as hard as you like AND show that an alternative to the hype can exist and even thrive, which in itself is a very powerful message. It's a big decision--which is more important, keeping your principles and promoting change by example or gaining the chance to give real financial support to those causes that promote change? Look at people like BRUCE SPRINGSTEEN--he's a poxy rockstar who must've screwed a lot of people to get where he is, but by playing one benefit git, he's able to raise more money than we ever could as a movement. The ideal situation would be to remain independent and still gain a mass audience, but with the music industry the way it is, that's virtually impossible.

MRR: Your shows are always lively and entertaining, with a good helping of humor--do you feel this helps the communication process?

D: I think at gigs entertainment is the most important thing. People don't pay their money to see a band being depressingly serious about trying to get their message across when most of the crowd can't even hear what's being sung cause the music's so loud anyway. I think people, or most of 'em go to gigs to have a good time. So, we try to put on a good show and entertain them whilst enjoying ourselves. Then, if they enjoy the show, they'll maybe talk to us or buy or records and then they can find out much easier and more clearly what our message is. This seems to work quite well for us cause since we've been trying to give people a good time at gigs, we've had a good response from them. So, yes, I think entertainment does help the communication process.

MRR: How would you cope with becoming a touring band, bearing in mind Ian has a family and Gigs works full-time?

D: I haven't a clue how we'd cope or whether we could! I don't know how much longer Gigs will be working full-time, but Ian and his family are different all together. Probably, if we go to Europe or wherever Ian could well bring his wife and baby cause Jacob (thier baby) isn't in school yet, so there's no problem for a while! On a UK tour, with it only being a small island, we'd be able to come home between most gigs, so that's not too much of a problem, either. Who knows what'll happen? We'll find out when and if something does!

MRR: What do you think of the current trend to "metalize" everything?

D: It's just a musical trend. Some bands will stick to it (hopefully the good ones), others will go on to the next thing that comes along, the same way as a couple of years ago there were "@narchy" bands springing up all over the place. There's a lot of shit coming in with this metal trend, especially all the Satan and "fuck a virgin" shit, but if that's what they want to do it's up to them isn't it. People will hopefully spot the crap soon enough.

MRR: Over the years you've had quite a few line-up changes. How do you get on personally and overcome any differences between members of the band?

D: We haven't had that many line-up changes, just 3 basssists and an asshole who played 2nd guitar for a couple of gigs. We've had the current line-up for over 2 years now. Considering how long we've been together we get on very well, but then we were friends before this final line-up came together anyway. Me and Ian (vocals) are brothers, so we get on well anyway, too. Naturally we have disagreements, but we've never really had any bad arguements or fights. Ian did leave once, about 2 years ago cause he was bored, but no one slagged him off cause we were in a rut at the time. But he came back about 2 months later and we really improved so it helped. If we're annoyed with each other, we tend to keep quiet about it and let it blow over. If it doesn't, then we'll argue for a while and get pissed off, but it never seems to affect the band much. We're just one big happy family who really love each other (just like the OSMONDS and the JACKSONS). I think I'm going to be sick!

MRR: How do you feel about the current animal welfare/vegetarianism trend in punk? Is it just the latest trend?

D: In some cases it is just a trend, but I think for most people it's a serious commitment. It's not really something you can do just to be trendy for long cause once you're vegetarian, you must realize all the shit that's involved in eating meat, so it's hard to revert back to eating it again. All of the band disagrees with aspects of animal cruelty such as bloodsports, furs, vivisection, etc. and two are vegetarians. One thing I personally hate is vegetarians who force the issue on you in a really self-righteous way. They're more than likely to turn people OFF becoming vegetarian!

MRR: Is there any area you feel you would like to improve on as a band?

D: Definately--we'd like to improve in all areas. We'd like to be even more entertaining at gigs at the same time as getting more information to people and we all think there's room for improvement in our personal musical abilities. Let's face it, it's virtually impossible to master any musical instrument, so if we thought there was no room for improvement, we'd all be egomanicacs! I suppose our songs could improve but we're writing the best stuff we've ever written at the moment. That's not being big-headed, we just really like the songs we're doing now. If we didn't we wouldn't be doing them if you see what I mean. I think I'd better shut up!! BYE!!!!

Well, I hope that's given you some idea of what the DEPRAVED are about. Their vinyl output is the track "Resident President" on the compilation EP Relying On Us and their 12 song LP Come On Down on C.O. R. Records. If you want either, just write to: DEPRAVED/ "Sandhurst"/67 Greville Rd./ Warwick CV34 5BP/ England. If anyone wants to hear a sample of all the local talent, send a C90 and and IRC or two to Boff/ Lepers Lair/ 36 Rusina Court/ Ranelagh Terrace, Lemington Spa/ Warks, England. Right, that's about it. Cheers and keep the faith, IAN/BOFF.

P.S. While your writing to the DEPRAVED, why not ask about the fanzine they do, Paid In Full. Issue #3 has AMEBIX, TOXIC REASONS, ANTI-CIMEX, DEPRESSION, DR. and the MEDICS, NO DEFENCES, and plenty of articles. Two or three IRC's should cover the cost of the zine and postage. Check it out!

RE'S SO FEW OF"US",AND ALL THE TIME I HEAR THE QUESTION-
REE WITH ME,COS MANY OF YOU PEOPLE ARE BLIND,COS YOU JUST
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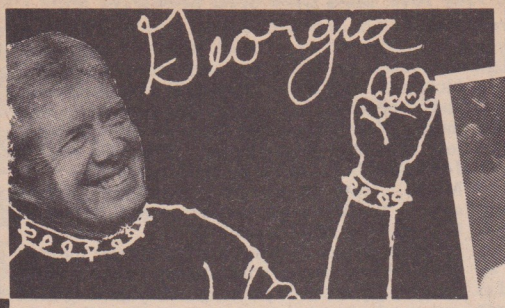

Macon crew

MACON-Well, Macon, Georgia now has a scene. Now there is somewhere else in the state to play besides Atlanta. Our first show went great! Two bands from Washington, DC (PUSSY GALORE and PEACH OF IMMORTALITY) played with 2 local bands (ALKLEINS and CHOMPFISH). The local bands were REMish type stuff, but different strokes for different folks. We had over 100 people show up, which was great for a school night and 4 unknown bands. I broke even and paid the bands everything over that. The show took place at a local community center which is easy to rent and also cheap in price. Any band touring Georgia, please call me! I will set you up a decent show! Our scene is ready to explode.

For those not familiar with Macon, it is a medium-sized town an hour-and-a-half drive south of Atlanta.

On the local front, VEX, a thrash band that has been around for about 4 years, is playing out occasionally. They're also going to start opening shows here. Several bands are in the works too. I'm getting up a thrash band and several of my friends are looking for a drummer for a psychedelic band. Anybody heading south, please give me a call!

Jeff Rutherford/ 3612 Sandy Circle/ Macon GA 31206/ (912)788-4298

P.S. Any bands that want to get on my first comp tape, send me stuff. Absolutely no band will be turned down. Send your tuff and get on Turn That Mess Down comp #1.

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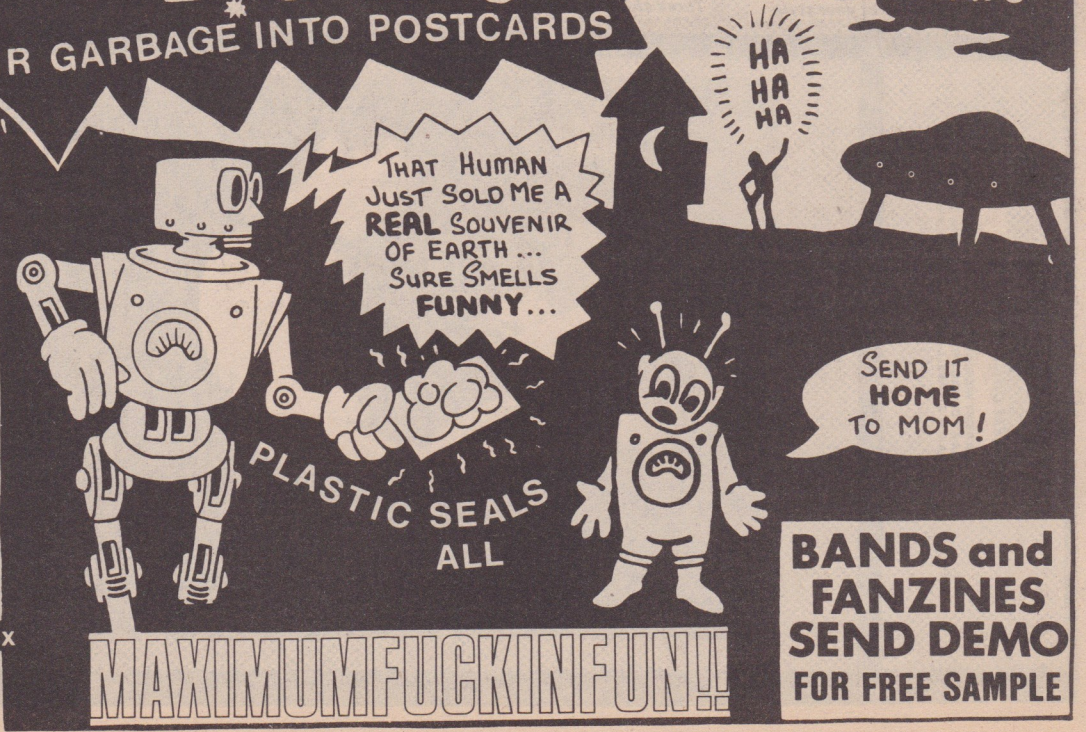

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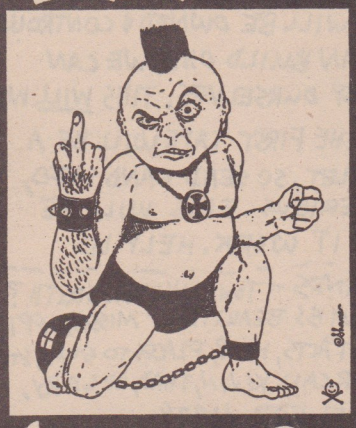

Fuk Yuz All

ENERGY

(Stowe)

Whatever happened to Rock 'N Roll
I never hear it anymore
Your trendy clothes were the status quo
But your music's gotta go

Have you forgotten what it's like to be young?
Can you honestly tell me you're having fun?

Energy

Fast, fast, fast forward
This is the 20th Century
A bloody nose is your reward
Energy is my high
Have you forgotten ....

THRASHING WITH YOUR PARENTS

(Stowe, Heffron)

Hey mom, gonna grab a pizza sub
Eat it in a hurry and go thrashing at the club

They ask me why I'm never at home
They wana participate with their son

Thrashing with your parents

Hey dad, don't give me no shit
I'll slam you into a wall so shut up and sit

They ask me why ....

Now mom and dad are hard core
They grab a pizza sub
Eat it in a hurry
Then go thrashing at the pub

It's time for the world to stand up and take notice. PROBLEM CHILDREN, as a band, have been around for 3 1/2 years and they just won't go away. Real problem children, however, have always been around questioning authority and searching for answers. There must be a better way!!

PROBLEM CHILDREN, as a band, represent all these rebels and rockers giving them hope, inspiration and great tunes to thrash out to because everyone knows real problem children also love to party.

PROBLEM CHILDREN have released a superb 8-song cassette entitled Fuk Yuz All. The tape sells for $4 ppd and includes a lyric sheet/poster of the most infamous problem children of them all. They have also put "Thrashing With Your Parents" (a delightful little tune about the generation gap) on the It Came From The Pit comp LP. They'll participate on the next Flipside comp and the Northern Assault comp from BCT, as well as a few lesser known comps in the near future. March will find them recording material for a debut LP.

To keep the rest of the world informed of their activities, they put out a newsletter/fanzine. It includes information on getting gigs in Ontario and Quebec, gives other bands a chance to let people know about them, and provides a forum for the exchange of ideas. Their policy is to print anything sent to them and, best of all, it's free to anyone who has enough balls to express an opinion, send in a tape for review, buy a Fuk Yuz All tape, submit a comic or any other form of weirdness that is informative and/or entertaining.

PROBLEM CHILDREN don't have a lot of money, but they've got a lot of songs, stamps, and conviction. Drop them a line and let them know you still give a shit.

Don't give up--Be a problem child!

WE ARE THE CHILDREN •

(Stowe)

If we could put everything back
Into the innocent hands of a child
And hear the truth just for once
Oh no, but that is not your style

We are the children
With the problems of the world
Rest assured we will be heard
We are the children
Will we ever hear the truth?
We've still got a chance
Three cheers for youth

Problem Children will not accept
The present world situation
Problem Children will not forget
Your lies and misleading information

We are the Children ....

Problem Children throughout the generations
have been the victims of assimilation
Let's not let it happen to us
The future of the world is up to us

We are the Children

PROBLEM CHILDREN ARE:

BARNEY MCMAHON: Bass, Tamborine, Vocals
GARY COZACAR: Drums, Percussion, Vocals
JAMIE STOWE: Lead Vocals, Guiter, Vibratone

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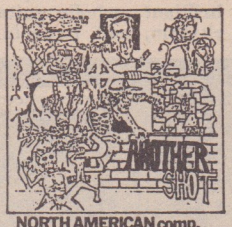

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1985 has passed away but will not be forgotten. It was, basically, what may (or may not) be regarded, in the years that follow it, the turning point in the UK's punk/hardcore scene. Whilst the indie or "alternative" charts and its major bands stagnate into musical ruts and tiresome predictability , the seemingly forgotten HC scene (as regards to the UK music press coverage) grows, transforms (all be it slowly) and tries hard to avoid the pitfalls that were the ruination/stagnation of most of the indie genres and sub-genres that have sprouted since the explosion of independents back in early '77.

Of course, it has its faults, but on my travels around this country last year I've witnessed great change and improvement that motivated me to write about it.

Gigs, on the whole, have a much better atmosphere. Just before Xmas, my friends and I organized what many people think was one of the best gigs to take place for a long while. Staged at a local community centre, enthusiasts travelled from all over the country for 6 hours of thrashing to the sounds of VARUKERS, GENERIC, EYES ON YOU, HERESY, EXTREME NOISE TERROR, and the band I have the (mis)fortune(!) of being in, CONCRETE SOX. Also on, (mainly as time-fillers cus DISORDER couldn't make it) were LORD CRUCIFIER, a stereotyped metal band from Italy, and Nottingham's infamous SEATS OF PISS, who basically are an outdated "shock horror" band led by the totally deranged Hendrix Dead Boy (GG ALLIN watch out!).

But despite this, the gig was a great success with £300 benefit money raised and donated equally between the local Hunt Saboteurs Association and Animal Accident (a newly formed group of caring people on a 24 hour call to aid/rescue sick or wounded animals. Both groups are eternally grateful for the money raised, so everyone who attended: THANX!

1985 also saw the "slowing down" of vinyl releases, that had been drying up ever since the glut of vinyl on the market in the '81-'82 period. But, for the lack of quantity, the quality of releases has drastically improved. There was a time (see above) where, out of 10 indie punk releases, only about 5 (at the most) had anything to offer in the way of ferocity, commitment, originality, or just plain talent. Whereas, these days, nearly all releases are worthwhile to one degree or another. Just recently we've wintessed classic releases by the likes of The STUPIDS, S.A.S., DEPRAVED, A.Y.S., A.O.A. in the HC field, as well as goodies like LUNATIC FRINGE, POLITICAL ASYLUM, CHUMBAWAMBA, APOSTLES, CONFLICT, etc. in the more trad Brit Punk, almost melodic (in some cases) style. Hopefully, '86 will continue onwards in much the same vein with upcoming goodies from GENERIC, HERESY, VARUKERS, and POTENTIAL THREAT to name but a few.

For those of you who are curious, I'll elaborate a bit on these forthcoming releases... GENERIC (as stated by Toot in #33) will be bringing out a self-financed EP of their own unique brand of HC, with brilliant melodic guitar playing, super tight rhythm, and powerful vocals with original themes (Steve Spinali take note!). HERESY will have a 6-track flexi EP (Never Healed) taken from their 2nd demo, financed by Dig, Kalv, and Jack. This should be out within the coming months and has a full color eye-catching (to say the least!) sleeve. Musically, metallic thrash, often reaching super high speeds and possible contenders the the "worlds fastest" contest! Fans of SIEGE or ANITSECT should look out for thie flexi (there will be 3000 pressed). The upcoming VARUKERS offering comes in the form of an LP; yet another release on a band's own label (Liberate Records). If it's anything like their recent live appreances, expect ripping thrash in the usual VARUKERS style with powerful production. Also, they are set to tour Scandinavia and the US. this year, so don't miss out!

POTENTIAL THREAT will also be releasing an LP on Mortarhate, due for January release, but no doubt (as with most releases), it will be delayed. I haven't heard it so cannot comment, but it includes re-workings of trax off their classic lst EP (What's So Great Britain?), so should be worthwhile.

Talking of Mortarhate, they must be one of the busiest labels in the world, releasing things quite often. Their series of comp LPs continues with We Wont' be Your Fucking Poor double LP and have just released EPs by LIBERTY and A.Y.S.

C.O.R. is also busy, releasing plenty of foreign vinyl onto the UK market, the VICIOUS CIRCLE (Aust.) being the latest goodie, which will be followed bye the DECLINO/NEGAZIONE (Italy) split LP and the ANGOR WOT (Norway). Tim also does an extensive mail order list of foreign HC at very accesible prices. Other distributors from all over the country are also supporting/ selling foreign vinyl/ tapes/ zines at very reasonable priaces are are doing their bit to aid distribution and communication.

Leaving HC for a while, and going onto less pleasing matters, metal continues to be a problem. As metal has speeded up in approach and became much more accesible to HC enthusiasts, some have turned their backs on HC in favor of metal's complexity and power. This, I think, is not a wise move, because despite the similiarity in styles, the bridge in attitudes/awareness couldn't be greater. Despite the fact that limited progress has been made in the metal world, due to bands like HIRAX, I see HC taking many more steps towards metal than vice-versa. It seems that once enthusiastic (and sometimes naive) HC musicians (?) and participants go marching full on into the mainly mindless, often amazingly ludicrous and sometimes even dangerous (more on that shortly) world

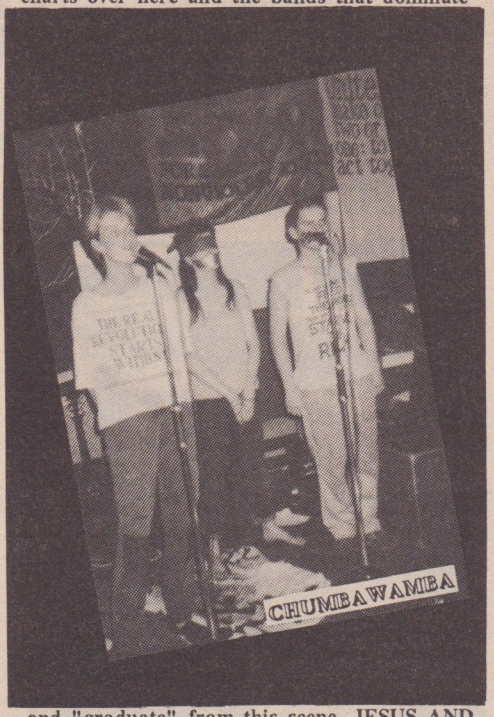
Most photos by Jenny

of metal. What will be achieved by this I fail to see. If it brings the 2 seperate audiences together, fine, but I think they should meet us on our terms, and learn something and not let HC become diluted into something you can "bang your head" to. We haven't got this far to go right back again. Approach with caution and not glassy eyes.

Now, you're probably wondering (those of you with sympathies for metal crossover) what is just so dangerous about metal? Well, I can't say I come into a great deal of contact with it, but on the occaisons I have (not looking for faults), I've been amazed, even disgusted, at what I've found. Example - recently, I had the misfortune of reading a horrible glossy rag by the (original!) name of Hard Rock. A lot of you may have seen it as it's made in the US. Well, in this issue, there was an interview with new metal crossover heroes, NY's STORMTROOPERS OF DEATH, of Speak English Or Die LP fame. What followed was a constant barrage of utterly reactionary, pro-USA, nationalistic, Rambo-style garbage. I quote: "AIDS is chemical warfare spread by the Russians...", "Let's start a war with 'em...", "In a conventional war we could kick ass!..", "If the DKs were the DEAD ANDROPOVS and lived in Russia, they wouldn't be in jail, they'd be dead...", etc, etc. And it goes on. They were ready to beat up a so-called "peace-punk" (hate that expression), but the photographer ran out of film! This mentality is dangerous and should not be accepted into our scene. They obviously don't care a fuck about what punk is actually about and are just out to play fast and "have a good laugh", probably at our expense. All I can say is don't give em the chance to. Boycott this shit; it's not at all impressive or positive or anything, just plain dumb and semi-fascist.

I know these are probably a bad example, but I've been unimpressed with many other metal bands I've come into brief contact with (SLAYER, EXODOUS, VENOM, etc.) and seeing these band gain growing acceptance in the scene can't do punk much good.

Lastly, I'd like to deal with the "Indie" charts over here and the bands that dominate



and "graduate" from this scene. JESUS AND MARY CHAIN came from nowhere and just over a year ago, to sign to a major label and gain mass popularity on the "alternative" scene beause of their (obvious) musicianship and even, originality. Despite the fact that these guys play "this year's sound" and are highly trendy (yuk!), their attitude would have been much better suited back in 77. It seems to me they're playing typical "rock 'n' roll rebels" with the "we don't care", gasp, "shock horror" (again) attitude. Wow! How impressive of 'em. I saw a video of 'em not long back and the pretentiousness was almost beyond belief!. Yet people (particularly the British music press) still seems to "suck up to" and possibly encourage this kind of thing. Sickening, eh? Don't these guys ever learn anything from past mistakes? If they do, they soon forget them when the big labels dangle the money in front of them. It disappoints me every time it happens.

Other major "indie" acts aren't much better. NEW MODEL ARMY to EMI! Stupid beyond belief! These bands seem to over-romanticize the 76-77 era, the best example being the ALARM's recent 7" entitled Spirit of 76. Where will it end?

Right then. That's about it from me for now, you'll be glad to know. I'll end on a few facts that you may be interested to know about. DISCHARGE is recording an LP of mid-tempo stuff set for spring release on Clay. They also plan to tour the US and Japan soon (this comeback stuff is tiresome, I know). The great SAS have split up after releasing one of the best EPs of 85. Out of the ashes of this band comes SATANIC MALFUNCTIONS, who plan to release a self-financed 26 track EP. CHUMBA-WAMBA have a split 7" coming out with the US's @ STATE OF MIND soon, and themselves haven't totally split, just lost a good few members, so I'm told. THE STUPIDS debut LP is due soon and for all those who have written to me wanting to know when our LP will be out (plug!!), Feb-March, ok?

Any reliable record traders out there anymore?

John/ 12-33 Victoria Centre/ Nottingham, NG1 3P5 ENGLAND

Dear MRR,

This is John from ANTISECT, writing to tell you exactly what has been happening to us for the last two years, because most of what I have read about us in your wonderful magazine, appears to have been sent in to you by people who don't know what's going on at all.

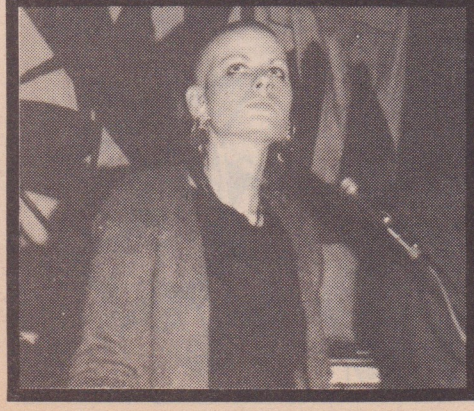
Well, Rich Hill (vocals), left the band in June 1984 because he wanted a change, and was in the middle of lots of interesting projects of his own. We all still see him regularly and he is very healthy, happy and has no drug problems!

Caroline (vocals) left the band in December 1984 after our tour of Italy, because she wanted to start another band. Since then, she has been writing alot of interesting material, and performing it alone at various gigs, up and down Britain. She keeps closely in touch with us and is still a very good friend of ANTISECT.

Pete Boyce (vocals) left us in March 1985 due to other commitments elsewhere. He too stays in touch and has no drug problems.

ANTISECT has consequently been operating as a three piece, very successfully, (we think), since then.

Photos by Jenny



ANTISECT

One problem did occur while we were in Holland in May last year: I took too many drugs and made myself physically and mentally ill, so I had to come back to England half way through the tour. So ANTISECT were without a bass player/ vocalist and had to cancel the remaining dates on the tour.

Once we were all back home again, and had recovered my sanity, we did a very successful British tour and we wrote lots of new material. ANTISECT felt very good about things at this point, and very optimistic about the future.

This month we released a 7 inch called Out From The Void , which should be available in the States as well,, we hope. Also , we are in the middle of recording another album, with the financial help of CONFLICT to whom we are very grateful. This will probably be released in March this year, and we are very pleased with it. Musically, we have changed a bit since the last album, but it is what we want to do, and we enjoy it, and hope other people do too. The British audiences seem to have approved the change anyway. Lyrically, we are much more widened in our subject matter, and a little bit less direct in our statements. We have found that we can get away with saying much more, if we are a bit cryptic about it, so benefiting us a lot.

Finally, I am leaving the band at the end of February, and Laurence, who used to play for ANTHRAX is to take over for me as bass player. ANTISECT will be very much alive in 1986.

As for me, I am hoping to visit the States this year, and maybe get a band together while I'm there to do a few gigs maybe.

Well, while I'm writing this, I might as well tell you briefly what's going on here (with bands other than ANTISECT): DIRT will be releasing a new album in February, which will be available by mail order only from DIRT/ P.O. Box 363/ Eastham, London E6. (ANTISECT can be contacted at this address as well).

CONFLICT have a new single and album in the pipeline, and from what I have heard, it is the best thing they have ever done.

Rumour has it that DISCHARGE may be gigging again soon, but that's yet to be confimed. I hope they do.

CHAOS UK are back from Japan, and they and DISORDER are gigging in the UK again very successfully.

SACRILEGE have been doing some gigs with ANTISECT, and in my opinion they are the very best new band in Britain. Live they are just wonderful, no lies!

Well, that's all from me. Keep things going as well as they have been doing, because I find your magazine totally indispensable as a guide to what's going on elsewhere in the world. love and luck for the Future!--John.

Me & Lawrence/22 Tudor Rd/ Upton Park, London E6, England

ANTISECT c/o Peter Lyons/ 62 Churston Ave/ Upton Park, London E6, England

Hi to all MRR readers. This is Gunni, reporting from the reef and telling you what has happened since my last report. The most active band this summer was OXMSA. Their first vinyl effort, a 12" called Rip Rap Rup sold well and the song "Kitty" from the record became popular, especially after the boys showed a promotional video on Icelandic TV. They toured the country and played in the most unusual places, like slobby fish factories, oddfellows clubhouses, etc. The 6 lanky guys also gigged wildly in the capital city, Reykjavík and became the band to see and hear. Unfortunately, they split up in September, causing several teenage girls to commit suicide (just kidding). After they split, they finally had the guts to reveal 2 movie masterpieces that they made during their 5 years of existence. Once again they caused thrills. One is called "The OXSMA Planet" (a strange sci-fi movie with rockabilly aggression at its best), and the other is "Suck Me Off, Nina" (a wonderful comedy about some Icelandic hippies into drugs and shows the OXSMA boys imitating hippie music and wearing wigs, etc.).

KUKL, now internationally known, was pretty active in '85, playing in London, Denmark and Berlin. They played several times here, including once with MEGAS (an old Icelandic rock legend), creating a wonderful evening. Their LP came out on Crass Records and is titled Holiday in Europe. It's produced by Penny Rimbaud and sounds like everything you haven't heard before. They can be contacted through Gramm Records/ Laugavegur 17/ 101 Reykjavík/ Iceland.

MED NOKTUM released a mini-LP this summer entitled Skemmtun. They played some dates and gained some attention. Their singer used to be in a band called PEYR and the music is strongly influenced by that group and other Cold Wave bands with thought-provoking lyrics like KILLING JOKE. A new record can be expected from this group.

The VOICE is a new group of 4 young boys who play pop punk a la early CLASH. They play a lot but gain little attention. They're planning to release a record but I don't know when.

VONBRIGDI finally played again (after a 1 year absence) with the same members. The music has softened up a bit, but it's still up in the air as to what direction their music will take. A mini-LP is planned for this year.

Finally, here is an interview, done by D.L. Johnson, with my band, S.H. DRAUMER. We just put out an 10" EP. We've been around for 3 years and the members are Hauker (drums), Steini (guitars), and me (bass). We've also appeared on several comp tapes and have played 25 times. Warpt Records West (from Santa Cruz, CA) has just released a C-60 with us and a band called ITCH. This interview was done in our rehearsal garage. It was freezing outside and the drummer was so cold that he had to wear gloves to play...

MRR: What was the scene like when you started back in '82?

SHD: Things were on the decline, bands were breaking up, some good groups started playing for money, the clubs dragged out their disco records, and the worst thing of all was that people in general lost interest.

MRR: Have things improved?

SHD: Yeah, in a way, because 2 clubs (Zafari and Hotel) have opened for bands in the winter. But Radio 2 is doing a bad job.

MRR: What's Radio 2?

SHD: For over 60 years there's been just one radio station in Iceland, but then suddenly the state realized that it had to open a new one with "music for the younger generation". Many people thought that it would improve the rock scene, but instead of playing the real music for the youth, they mostly play castrated muzak and stuff like that.

MRR: They just legalized free-enterprize radio: will this help?

SHD: We haven't heard any good stations yet, but hopefully... We're thinking of forming one ourselves,

but who knows if it will happen.

MRR: Do you expect your record (Bensin Skrimslio Skriour, or translated, Gasoline Monster Crawl) to be played often on Radio 2?

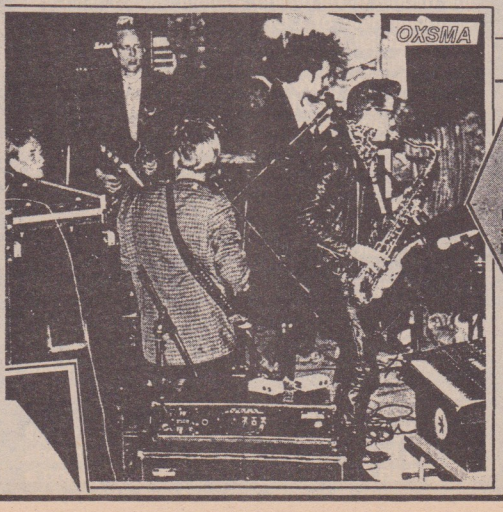
SHD: Not unless we bribe the disc jockey.

MRR: How would you describe your new record?

SHD: We don't want to tie it to any category, except to say it's rock'n'roll at its widest and the record is simply fucking great.

MRR: Where do you find gigs?

SHD: Our goal is simple: we want to let as many people as possible to hear us, so we play wherever we can--avant garde art galleries, clubs, theaters, colleges...but people don't seem to attend gigs as they should.



MRR: Why not?

SHD: They are brainwashed by the media, and they don't want to be seen in "evil places".

MRR: Well, this sounds like a bunch of paranoids in a fascist state. Would you say things are really that bad?

SHD: OK, OK, the problem is linked to the media. If we had radio stations who'd really dare to play good music, the scene would improve. Please remember that there are only 250,000 people living on this reef, so we should be thankful that there is so much going on. People have written us and said they are amazed there is a scene here at all. They say that in their half million population city there may only be one good group. So, if we sell 500 copies of our record here, it's like selling 500,000 in America.

MRR: Do you consider yourselves to be part of the international punk scene?

SHD: Yeah, positively...well maybe not music-wise. We want to play different styles..we are not musical fascists. We listen to and play various musical styles. But we still punks(!) because we follow the original goal: to do things ourselves. We are in touch with a lot of people internationally and still want to add to our correspondence. Write us.

MRR: Didn't you go to Europe last summer?

SHD: Yes, we played a brilliant gig in the UK, and were supposed to play some shows in Germany. But we got sunburned in Barcelona, Spain and had to rush our trip after lying in bed in pain for 3 days. In Spain in pain..ha ha ha.

MRR: How do people react to your gigs..do they slam or something?

SHD: Ha! Slam? ...no, no. They just sit around and get drunk and crawl home. Sometimes they pogo, if they aren't drugged up too much.

MRR: What constitutes a "good" gig in Iceland?

SHD: More than 30 people, good sound, and profit instead of endless loss.

MR: Tell us about your lyrics.

SHD: All sung in Icelandic. We are one of the few groups doing that. Everybody thinks they will become big rock stars doing some bullshit in bad English. Prostitution. Our lyrics are mostly stories, word games. They can't be translated into English.

MRR: Well boys, last words and future plans?

SHD: We aim to lose more money on more releases. And we plan to gig in England in '86. Our EP is available for $5, and the first orders will receive a copy of the English-speaking fanzine Gorilla Ice Cream that features Icelandic groups. Our address is: Gunni/ Alfhólsvegur 30 a/ 200 Kópavogur/ Iceland.

Nýr taktur – gör

■ NORMAL JASS 1985 heitir prógrammið sem þeir flytja í Hollandi.

■ OXSMA hefur fjölfaldað kassettu með tónlist úr myndinni.

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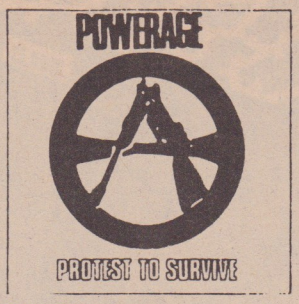

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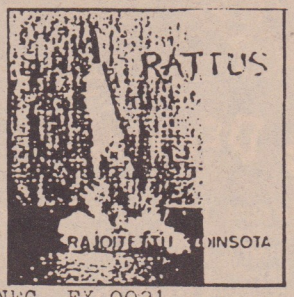

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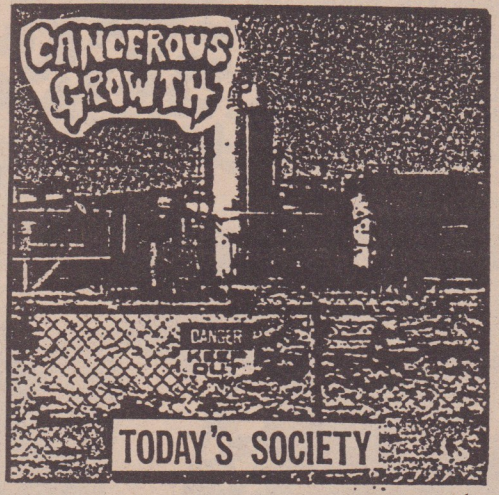

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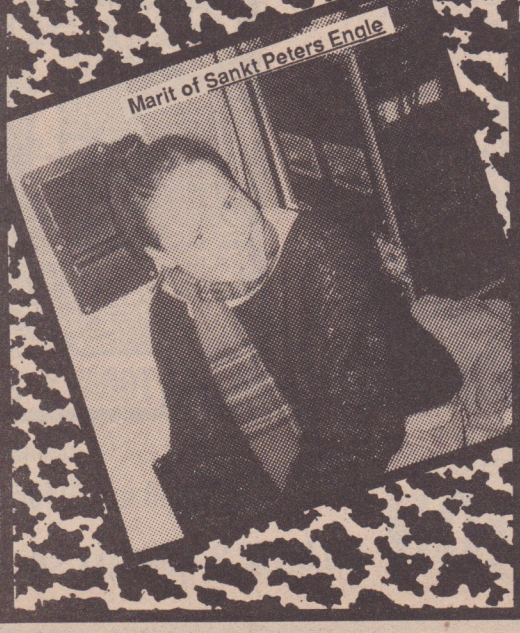
Yes you're right. This is actually a scene report from Denmark, though you haven't seen one for more than a year. Well, one of the reasons there haven't been any is simply that there aren't many things to write about.

Here in this town, Aarhus, we have the same bands and only a couple of new ones. And with only this news: VI !, the thrashing band here, will release an EP or something on the Boston Tea Party label (Rentemestervej 22, st-th/ 2400 Kobenhavn nv/ Denmark), which is run by Anderz Nielsen. He also released LE CRAP's (mini LP and the English DEFORMED's EP. ZERO POINT (Tordenskjoldsgade 21, 5/ 8200 Aarhus n/ Denmark) will release a LP sometime soon and have just returned from a European tour. WAR OF DESTRUTION (Molsgade 4, 4 sal/ 8000 Aarhus c/ Denmark) released a new tape with the Dutch band CHANNEL RATS (who are pretty local for us). This tape is live, and I don't think it's very good, though both bands are exellent live.

We also got a new band called RAS AL KHAIMAL, but I haven't heard them yet so I can't write anything about them. Also, there's a couple of speed-metal-crossover-death-heavy-core bands: SAMHAIN and WAR-CHAIN. DUNDERHEADS, the fun punk band here, just recorded a new tape, much better than their old one.

Outside Aarhus there's things going on as well. One of these things is a new band called BULD, the most pleasant surprise of '85. Wow! can they play well--really great musicians! Sound a bit like the MOB (UK). Another very, very good surprise in '85 was the new band formed by the old singer and drummer of ELECTRIC DEADS (who everybody knows was the best band from here, ever!), the old guitarist of ENOLA GAY (from Pushead's comp), and the last bassist of ILLEGAL 80. Their name is MISANTHROPIC CHARITY, and though I've heard them, it's difficult to put a label on them. I can only say that people should look forward to hearing them. KALASHNIKOV (from the P.E.A.C.E. comp) hail from the same town, and are getting more and more known outside the border. LEBEN UND LEBEN LASSEN, who released a terrible EP, have a new lineup now and are much better (though the drummer could still learn more). The singer and drummer are pretty active people, doing fanzine distribution, etc. They live on a ranch in the country called Wankerranch (Ejlstrupvej 240/ 5200 Odense v/ Denmark). There are more new bands, but since I haven't heard them yet I don't want to write about them.



Zines: we have about 6 zines. The best is Sorte Rose (Absalonsgade 33/ 9000 Aalborg/ Denmark), which features everything, except for reviews. God printing. They not only do a zine, but also put on weekly gigs at a cafe, distribute records, etc. Active people.

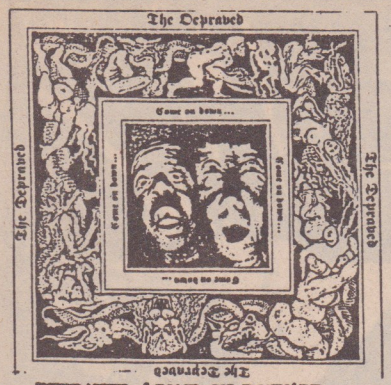
Then there's No Aarhus (P.O. Box 3/ 8381 Mundelstrup/ Denmark), Denmark's oldest zine, and best printed. It's mostly reviews and music, and Johnny Concrete, who puts it out, also distributes zines, records, and tapes, as well as being a musician himself. Vask Uld Rigtigt is a new zine put out by the people at Wankerranch. They're off to a good start with issue #1. All Or Nothing (Nygade 14 st, tv/ 7900 Nykobing Mors./ Denmark) is from a little town, with one issue out. Then there's Sankt Peters Engle is also a new zine, with stuff other than the usual. #2 will be out soon and will mostly be in English. Finally, there's Ha!! zine, put out by the bass player of T.Z.P., Henrik, and myself. We do a clear music zine. #3 is out with NOG WATT, SCA, DOWN SYNDROME and more, with #4 out real soon. All these zines are available for trade or $1 and IRC's.

Anderz Nielsen of the Boston Tea Party label has opened a little indie record shop together with an English guy named Rob. So we finally have our own shop, and I don't understand why people don't purchase all their records, zines, poetry, and books in there. All bands should send their stuff to him!!

We have pretty serious problems with skinheads here, especially in our town of Aarhus. And there are some problems with some German punx. They mess up our gigs; destroying our chances to arrange anything at all.

That's it for now; things change real quickly here!

Anja Bjerre/ Ha!! zine/ Sokildevej 35 c/ 8680 Ry./ Denmark



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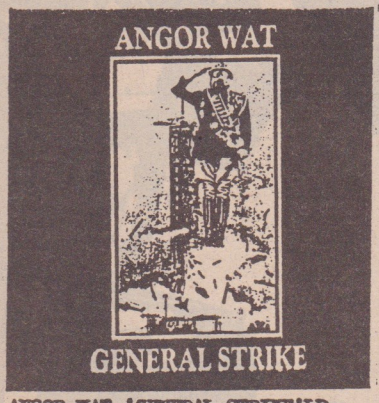

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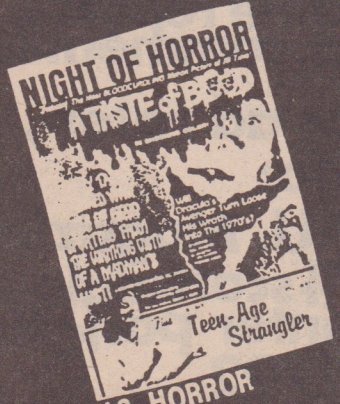

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NUCLEAR

We are a band from Augsburg, formed in November of 1983. We're all between the ages of 18 and 22, and are working or in apprenticeship. The members are: Stanky (vocals), Pez (drums), Jesse (bass), and Mitch (guitar).

We began not without the usual problems, like getting equipment, but those kinds of troubles can usually be solved. But others, the differences between band members, are more difficult. Only 3 of us had any band experience before, and only one had ever played live or been in a studio. With everyone bringing in his own musical influences, more problems evolved. Even fashion trends left trails of our crew.

Why do we now, in early 1986, still play together? Our look may have changed, but our positive thinking and activism hasn't. We think that the mohawk curse and studded leather jacket wearers have played it to death. From our experience, most of these people just want to look different and start fights. For me, they are just normal working people who think they can act wild under a mask (punk) and destroy the good thing we have.

Musically, we are a band that likes to play fast hardcore and slam. We are 4 individuals who protest through our music and the lyrics show what's really going on. With reality in front of our eyes and bodies, we go on, cuz there still is a lot to say!!! Pez

P.S. Our second tape is still available for $2 ppd, from: NUCLEAR/ Holbeinstr 1/ 8900 Augsburg/ W Germany.

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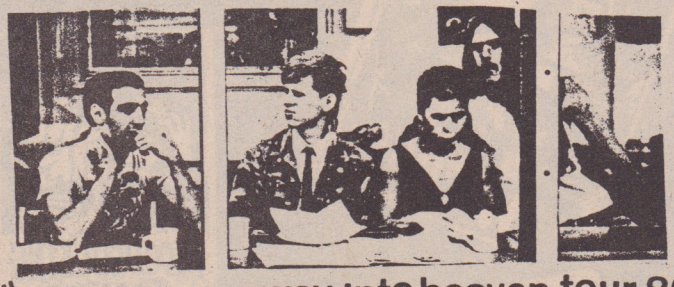

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First, let's talk about Chaos Productions. They are a label that gives exposure to openly nationalist, racist and fascist bands like KOMINTERN SECT (one of their songs, "Sonia", glorifies the rape of a girl), REICH ORGASM, SNIX, etc... or to idiot and sexist bands who are only able to drink, like TROTSKIDS, NANAR BONNARD, KAMBRONES (promoting heroin). This label is hidden behind an ambiguous image and uses the stupidity and unconsciousness of part of the French audience (redneck punks, skunks, and skins) to sell their records.

Then there's 77KK, another label that gives exposure to nazi, racist and fascist bands such as TOLBIAC'S TOADS, NEVROSE, SNIX, etc... or to bands that really have nothing to say. As Jeff Bale in MRR said, "SNIX may not be supporters of Le Pen (French fascist), but their ideas seem very close." Some very fucking stupid lyrics "Pleonasm" sung by SNIX: "France, in front of other countries, you will remain the strongest." We must add that the average Frenchman is less nationalistic than the average American, but it is mainly the skin bands who sing such lyrics. To quote DISORDER: "Fuck your nationality!" 77KK's comp LP has a French side and a North American side, and most of the North American bands didn't know what they were getting into. Also, DOA (who appears on it) received a copy of the record (finally) only after they came to France. RED TIDE's (also of Canada) ex-bassist got beaten up by some member of TOLBIAC'S TOADS when he was visiting in France. Friendly welcome, huh?

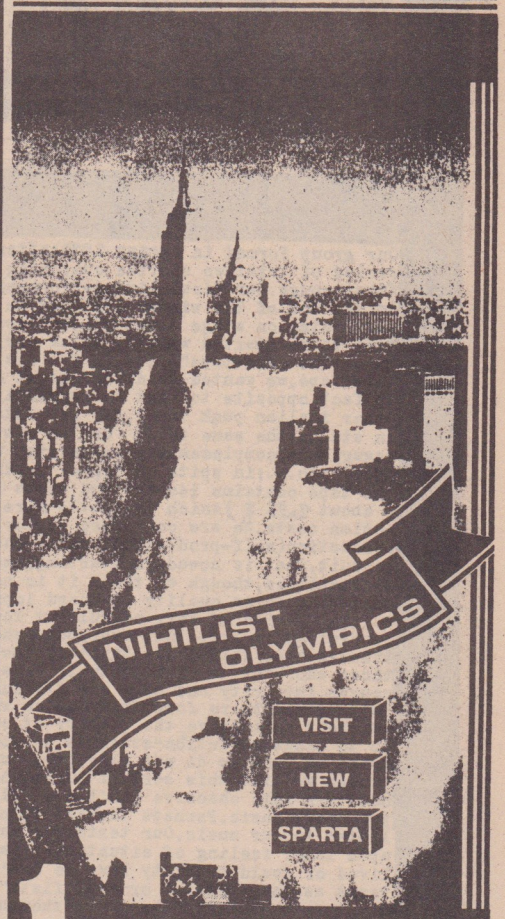
So, what to do? BANDS: stop sending them your demos (unless you are Nazis, sexist, nationalistic, and fans of soccer supporters' violence). INDIVIDUALS: Avoid buying such shit. We can and must destroy the stupidity, racism, fascism and intolerance of these bastards.

Now I'm gonna talk about a legendary band of Paris, LES PORTE MENTAUX. They've been around since '79, and will finaly have an EP out soon. Their music is a mixture of many influences (punk, rock, blues) and is at the same time melodic and powerful. Their lyrics are very anti-fascist/ anti-racist and talk of revolt, love and hate. They did a gig for the prisoners at Fleur Merogis, and appear on 2 comps, the 1984 The Second and Lhdpsi.

HAINE BRIGADE is an anarcho-peace punk band from Lyon. They play a subtle mixture of powerful music and melody (not really HC). They opened for DOA in Grenoble and appear on 3 comps: 1984 The Second, Rock Army Fraction (with political and conscious bands like RICHARD III, NUCLEAR DEVICE, KID BRAVO, etc...if you want one of this LP, see address at end), and Words Worth Shouting. A 9-track demo by them just came out, and they do a fanzine called Kanai (circulation 1000), so send your records for review to: Librairie La Gryffe/ 5 Rue Sebastien Gryphe/ 69007 Lyon/ France.

We do a radio show called "L'Erreur de L'Occident" on a station called Radio Mouvance, an illegal, radical station. The station is dedicated to fighting racism, fascism and imperialism, as well as fighting for freedom of expression for all liberation movements. If you're interested, you can write us at: L'Erreur de L'Occident/ 29 Avenue Trudaine/ 75009 Paris/ France. Bands and labels, please send stuff for airplay.

Love, Peace and Liberty/ Dingo



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The term "rational punk" that you can find for example on our tape,is often badly interpretated so we want to better explain this.First thing it's not absolutely an etiquette which must iden-tify our group,and neither us from others.It's only an invitation to rationality,to the major use of test for a revalutation of a single indi-viduality.We are against drugs,but we don't define straight edge,we thing,in any case,that anyone is free to choose in what he thinks better but not before thinking.Anext program is to record 7/8 new songs,for a 12"E.P.(out in spring or in summer '86.)

Our group formed in spring 1983;after an initial period of trial,we started composing our own first songs.Our first live performance dates back to the end of the winter 1983 and we have been performing on stage about 25-30 times now.In win-ter'84 we started working after our first produ-tion,the demo-tape"L'italia s'è desta(?)".as for this tape,we wanted to do things at our best and in fact,opposite to what is currently done for other italian punk tapes,our was totaly recorded in studio;the same thing can be stated with wega regards to complementary production as cover,lea-flet etc...;in spite of higher production costs, the tape contains 14songs and costs 3500liras ($ about 1,95 $)which is little more than produ-ction costs.We are convinced supporters of auto-production(self-production)and of the alternative circuit,that is nowadays starting,amoug lots of difficulties,though we think it is now time that self-production quality standard improves.after a first period of very useful but low-standard recordings,we feel that everybody should be con-vinced that self-productions is the best way for those who want to express their creativity;of course,integrity and hign quality must not be compromised.There fore,from now on,we shall do our best to improve the quality of our production up to "megaproduction"standars.As for the musical point of view,we do not play hard-core music, though we like this sort of music when it does not turn into chaos.we don't even play classical punk-rock music.Perhaps thebest thing to do is listen to our music.Our texts are mainly based upon inner feeling of situations that we have lived or could possibly live.We don't use such terms as "anarchists" or "pacifists"or"not-vio-lents" to describe the group,though some of the belives of those movements we do share:we strongly belive in individualism.Lately another twenty people have gathered around us,and with them we carry on social activities as organizing concerts,protests for the use of social area, anti-drugs,and others.The components of the group have remained the same throught the years,and are Gigi(Sinuhe)aged 28,as lead vocalist;Guido,23, on drums;Gianlu,23,on guitar;Romi,22,on bass and vocals.

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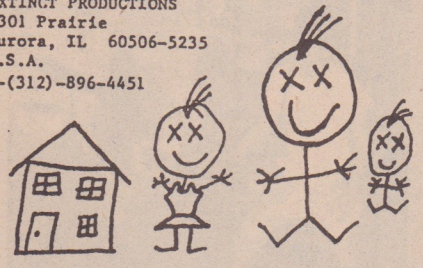

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I used to write for MRR a long time ago, and now, after a 2 year absence from the scene (1 year because of mandatory army duty, and the second because of my apathy) I've got a strong reason to get active again, besides the music itself.

Some months ago, I started to cooperate with the local radio station here in Ljubljana. It's called Radio Student, and I'll give you more info on it in a bit. Another reason is the following: in MRR, there are many reports on bands, gigs, records, scenes, etc., but little info on alternative radio, an equally important aspect of the alternative culture/ life. So, here is my report on this subject. And, it would be especially interesting to hear about other such stations from all over the world, in hopes of building a kind of international network of information exchange. You're invited.

The following is mostly taken from the radio press material on Radio Student: "Radio Student is a local broadcasting station which, by latest research, has approximately 200,000 listeners younger than age 30. This automonous medium has been continuously presenting all the new, alternative musical movements for the last 17 years. The output power of the FM transmitter (89.3 and 104.3 stereo) is 300 watts and covers the region with approximately 700,000 inhabitants. We are broadcasting from Ljubljana, which is the economical and political center of northern Yugoslavia. We broadcast from 1-7 PM every day, and 8-midnight from Thurs-Sun. Our programs include all the alternative, engaging and independent musics, and all the music which is not recorded within the big recording companies. The manner in which various records are presented is rather unusual and unique in our country, and it also includes presentation of the musicians, placing the record in the adequate movement of popular music and critical evaluation of its quality. The central daily emission is dedicated to the presentation of a whole record and accompanying critical text is also written by people who are into this music. In special programs which are dedicated to the musical movements, the achievements of various musicians and groups are compared. non-commercial music, such as punk, oppositional rock, new funk, modern jazz, great black music, and experimental music. Besides the presentation of their music by broadcasting, our station offers the groups the possibility of appearing in Yugoslavia. We took an active part in organizing concerts of SIOUXSIE & THE BANSHEES, ANOTHONY BRAXTON, SAM RIVERS, DISCHARGE, RUTS, and more. We cooperate in the International Jazz Festival in Ljubljana, as well as in the promotion of participating groups. We also promote concerts of alternative groups presented by others.

Some of our shows are:

"Gang of Booms": a daily show where one whole LP is presented, along with a critical text.

"Rock Indok": dedicated to the latest information from the rock alternative scenes.

"Rock Front": covers the field of rock scenes, accompanied by essays.

"Reggae": developments within the reggae scene

"New Records": four times a week, new LP's, 7"ers, and tapes are introduced."

Each new record which comes from the alternative scenes finds its place in our programming, irrespective of the taste of the program director.

Radio Student was the first radio station to broadcast rock music in Yugoslavia (we began in 1969), and it is still the only one who's programs are exclusively dedicated to

That's it. And here's the following reason (logical consequence to the above "commercial"): I'm asking you, whether you live in Alaska or Australia, for help. Here, it is extremely expensive to get foreign records. We don't have imports, and so must buy them from abroad, which is very expensive. Catch this: our average monthly pay would be the equivalent of buying 10-15 albums from abroad. That says it all.

So, I'm asking you, bands and individuals who are wiling to help, to send samples of records (and well-recorded cassettes). The more variety the better; it doesn't matter whether it is experimental, industrial, hardcore... everything will definitely get airplay. As compensation, I can send back a cassette with various stuff on it, especially to individuals who are not in bands.

I'm also inviting you to send info on various things: scenes, demonstrations, squatting, animal lib, alternative lifestyles you're leading, ecological actions, etc., so that we can make programs out of them and get the station really up to date and internationally informed.

That's it. Please make an effort and get in touch with me, as the whole thing is really important for the further development of Radio Student.

LJUBLJANA-There are things going on here and you should know about them. UBR have re-formed with new singer Sergej and have started playing. Their new songs are almost in a very depressive mood with slow rhythms and long solos in a metal direction. They are looking for a U.S. band to do an American tour with in the summer of 1986, or people who can help set up shows around the States. Please contact us at the address at the end of this article. U.B.R. are also going into the studio to record for an LP this month.

Bucko (bass) of III. KATEGORIJA is back from the army (he was sent home as "mentally deranged") and the band is practicing now with a new guitar player. New recordings are in the works, and they appear on several international comp tapes as well as the Ljubljana Hardcore comp LP (as do most of the bands mentioned in this report).

ODPADKI CIVILIZACIJE have a new drummer (ex-EPIDEMIJA) and did a very bad gig supporting those British assholes The EXPLOITED. TOZIBABE are still on the scene and will probably release a 7".

Two bands worth mentioning are GIUSEPPE CARABINO and PATARENI. The former have an 18-track tape out that's killer! The latter, from Zagreb, have a tape that comes with their zine, and it's good too. (They do FARTZ covers when they play live).

GENEVAN DECRET are a hardcore band from Mostar, formed from the ruins of ABORTUS. They play thrash in the PANDEMONIUM style. MASAKER is a very good band from Maribor (in the northeast part of the Slovenian Republic). They did a tour of West Germany and Holland and have a tape and appear on comps. Their sound is a mixture of industrial and hardcore thrash, and they use home made metal instruments. Also from Maribor is P.U.J.S., a thrash outfit. They, as well as MASAKER, appear on the Stever comp, put out along with CENTER ZA DEHUMANIZACIJO.

For further info on the bands above and new stuff being released, send an IRC, please. Thanx. Also, we have a weekly radio show, so send vinyl. Send us your record and we'll send you a copy of our Ljubljana Hardcore comp LP. Cheers,

David/ Ane Ziherl 10/ 61000 Ljubljana/ Yugoslavia

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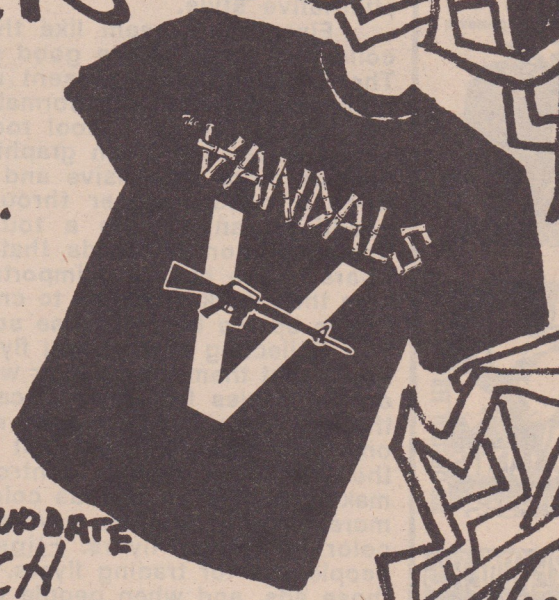

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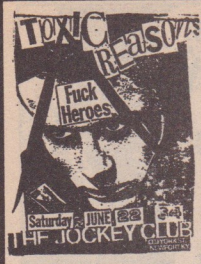
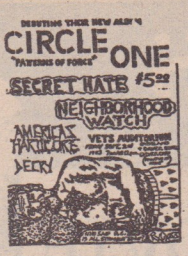
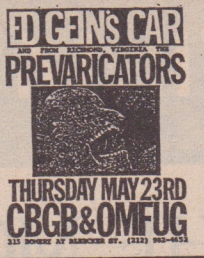
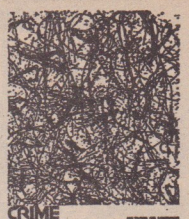








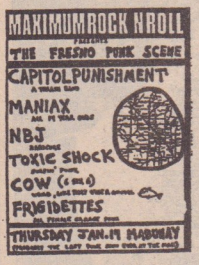
FLYER ART

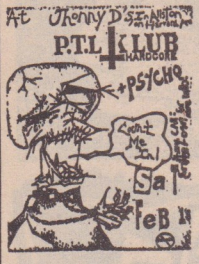
By Mel Cheplowitz

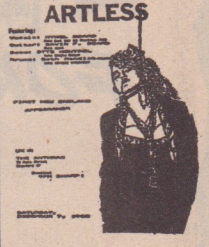
Punk art has always been an important part of the punk scene. That includes art in many forms: fanzines, record covers, band logos, t-shirts, stickers and, of course, flyers. Just as music can communicate a message, so can art. Take a look at heavy metal graphics and you will quickly see they are as much a cliché as the music they represent. The images used to sell most commercial rock music are the same type used to sell any other product. A good punk flyer communicates the message that someone really cares about the show, in the same way an ad for a big time rock concert conveys the message that it's just a business. Punk is an important alternative to the concept of rock as a staged event where people sit in their designated seats and watch some group whose video they've seen 100 times go through the motions of a standardized performance having more to do with special effects than music, and then drive home thinking they must have had a good time because they just spent 15 bucks. Punk is a participatory scene where fans expect to put something in to get something out. One way many punks contribute to the scene is by making and distributing flyers. Flyers are important in providing an inexpensive way to promote shows, and punk is the only kind of music that has effectively used flyers to spread its message and confront society with its alternative style.

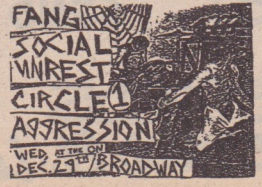
Flyers may seem like the ultimate in disposable art, but thanks to collectors most of the good punk flyers ever done have been preserved. These collections represent an important historical archive containing a tremendous wealth of information. Flyers can be used to follow changes in the music. The art school roots of the 70's punk scene were reflected in visual ideas, and clean graphics. As hardcore took over in the 80's, flyers became more aggressive and anarchic in their imagery. It's interesting to trace a band's career through flyers, from a local opening act, to a headliner, and on to a touring band. Flyers are sometimes the only documentation of bands that never put out a record. Artists should be aware of the historical importance of the flyers they create and be sure to sign their work. I wanted to credit the artist on every flyer in this article, but I gave up the idea because so many were unsigned.

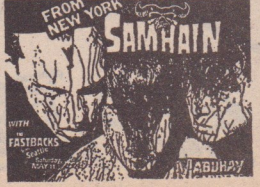
Collecting and trading flyers has become quite popular. A lot of people like to put them up on their walls. If you do that, it's a good idea to make a couple copies first so you can use them for trading. Kodak machines are the only ones I've had good results with in copy places. Results vary from one machine to the next, but you can usually get excellent copies by using the lighten or darken controls as needed. You might want to consider making copies on various color papers in order to make your wall display more colorful. Another way to add some color is by using marking pens to color in selcted flyers. Flipside runs readers classified ads that many people use for trading flyers. I've gotten a lot of good flyers by answering those ads, and when people write you back they usually tell you about the shows they went to. I've come up with some good pen pals that way.



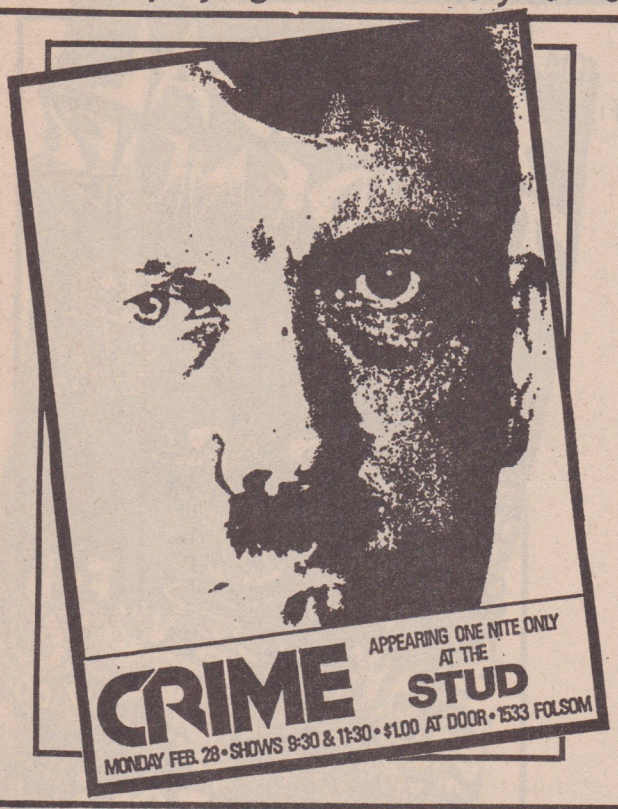






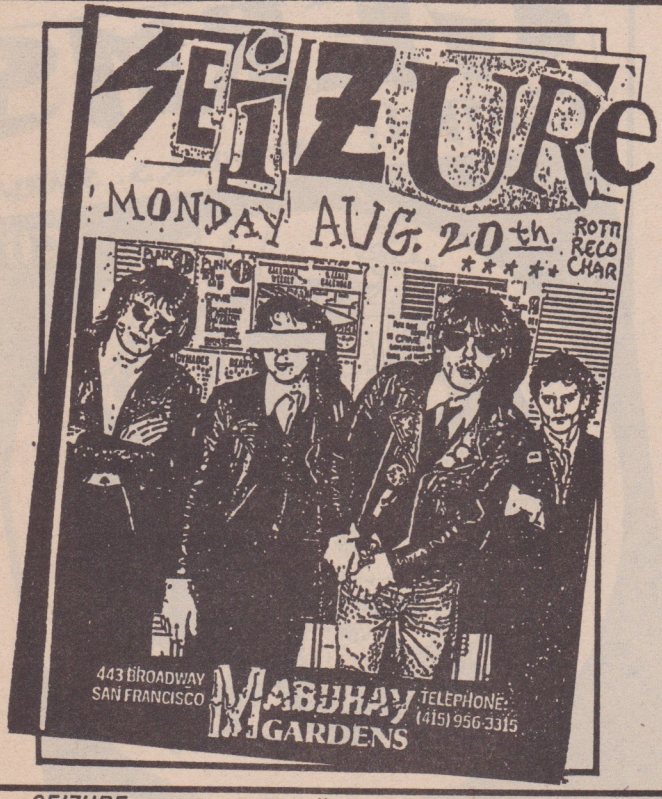


The flyers on this page are from the Bay Area 1977-80. The scene during that time was really incredible with a lot of great bands playing in a variety of original styles.



CRIME were the stylistic leaders of the scene and they promoted their concerts with an awesome array of flyers and posters. The CRIME flyer pictured here resulted in cancellation of the show. The Stud, which is a gay bar, objected to the picture of Hitler so they paid the band not to play.

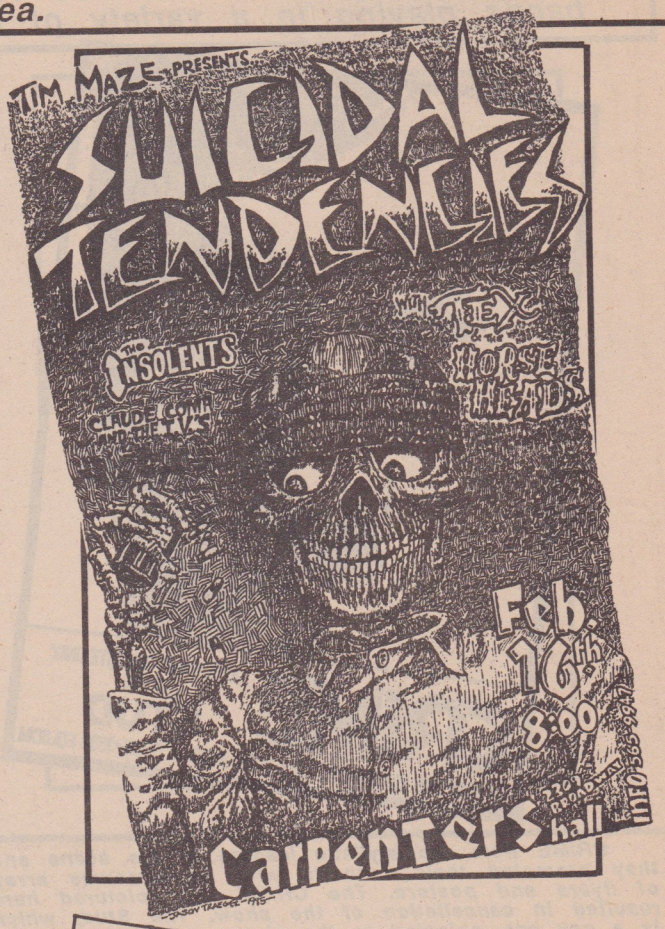
MARY MONDAY may have been the first punk rocker to play at the now legendary Mabuhay, the scene's dominant venue for 8 years. The drawing on the flyer reflects the sense of humor the older punks of that era had about the "punk" image.



SEIZURE were an excellent band who had a low profile in the scene. They released a great double A-side single, "Front Line/Cutie's Wrong Now", but not many were pressed and it had no picture sleeve.

The 1980 flyer with NO ALTERNATIVE headlining at the Dew Drop Inn in Berkeley is credited to Goff-Worm. It represents a curiousity in that the same drawing was used for a 1983 Goldenvoice show with G.B.H. at Perkins Palace in Pasadena.

The flyers which are reproduced on the next two pages are all from the Southern California area.



CLUB 88
RHINO 39
MODERN WARFARE
THE HEARTDROPS
MAR. 25
9 pm.
11784 W. PICO BLVD santa monica

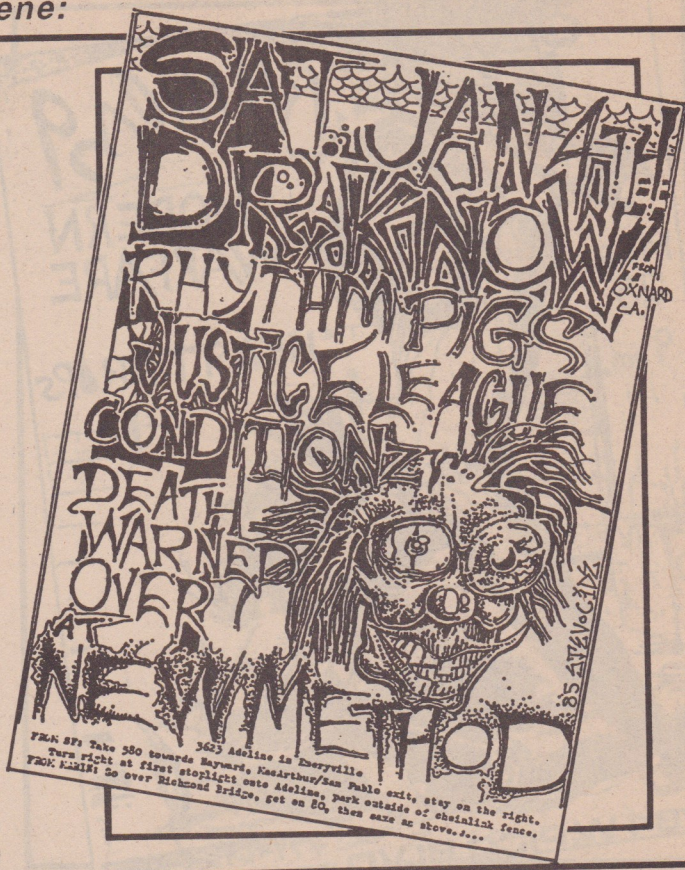
CIRCLE ONE 7 SECONDS
STALAG 13
SHATTERED FAITH
KENT STATE
FRI FEB 18
$6 7:30 PM
MANDIOLA'S BALLROOM
6130 PACIFIC BLVD. HUNTINGTON PARK
(101) SOUTH TO (11) SOUTH HARBOR FREEWAY TO SLAUSEN EXIT RIGHT ON SLAUSEN RIGHT ON PACIFIC

AGRESSION
YOUTH BRIGADE
SIN 34
ILL REPUTE
DR. KNOW
STALAG 13
FALSE CONFESSION
GROUND ZERO
VENGEANCE
SUSPICION
FRIDAY
APRIL 15TH
CAMARILLO HIGH SCHOOL GYM
$3.00 BEFORE 7 O'CLOCK
$4.00 AFTER 7 O'CLOCK
E.T. RAD BALLS, DUDE..!
I ♥ OXNARD
WHERE!
FROM L.A., EXIT SOON AFTER GRADE
SUPPORT THE LOCAL SCENE!

THE ENGLISH
GOLDENVOICE
presents
SUB HUMANS
MULTI-DEATH CORPORATIONS
THE DICKS
TOURISTS
NEW REGIME
RED SCARE
FRI 13 APRIL
OLYMPIC AUDITORIUM
1801 S. Grand L.A.
ADV $5.50
DOOR $7.50
INFO LINES: (213) 628 4344/749 5171
11FWY-10FWY E-GRAND
5FWY-10FWY W-L.A. ST-GRAND S
OUTLETS: TICKETRON · ZED · VINYL FETISH · MIDDLE EARTH · RHINO · MOBY DISC (3) · SPIDER · TOXIC SHOCK · 2ND TIME · NANA'S · CAMEL · DISCOUNT · PEER · WHITE SLUG · RECORD SHED · LONDON EXCHANGE

Here are flyers by some of the many artists who have made important contributions to the scene:

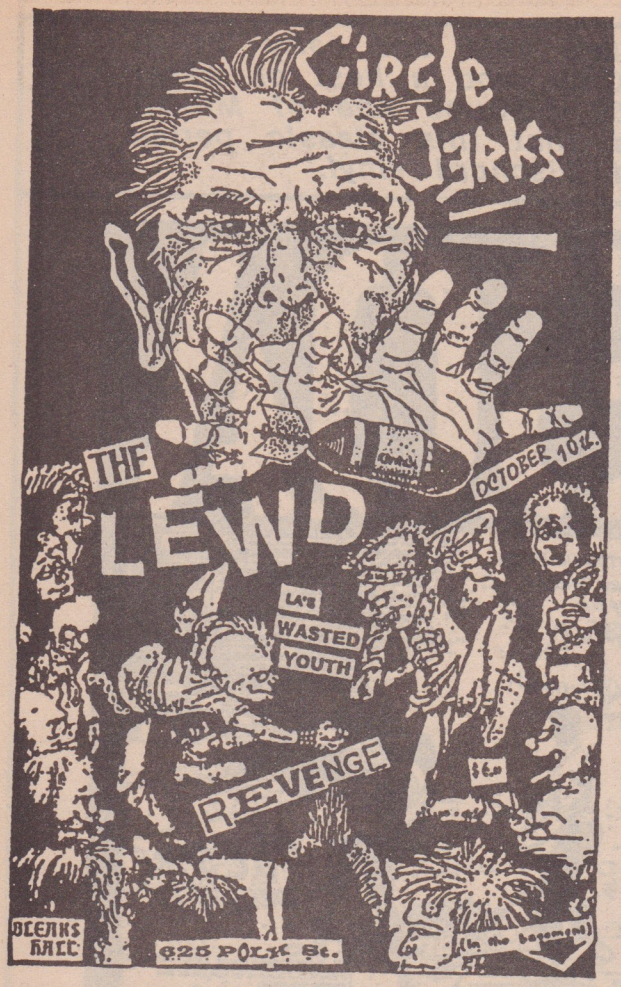
RAYMOND PETTIBONE is one of the best known punk artists, mainly for the BLACK FLAG flyers which feature his art. Raymond was actually publishing his drawings prior to their use by punk bands. The flyers represent just a fraction of his fascinating work, much of which is available in booklets through SST Records.



STEVOCIDE of El Paso, Texas is probably better known for his t-shirts than his flyers. This 1986 flyer was the result of a visit to the Bay Area. He also did the RHYTHM PIGS album cover.

JAIME TRUJILLO is a prolific flyer artist from Albuquerque, New Mexico. He works in a variety of styles, and has produced a real eye grabber on the one shown here.

This 1983 MINUTEMEN flyer was reprinted in Instant Litter, a book of Seattle flyers compiled by Art Chantry. The flyer is by KEVIN CLARK, who Chantry credits with being one of that scene's most influential artists. Clark now resides in the Bay Area where he has continued his contributions to the scene.

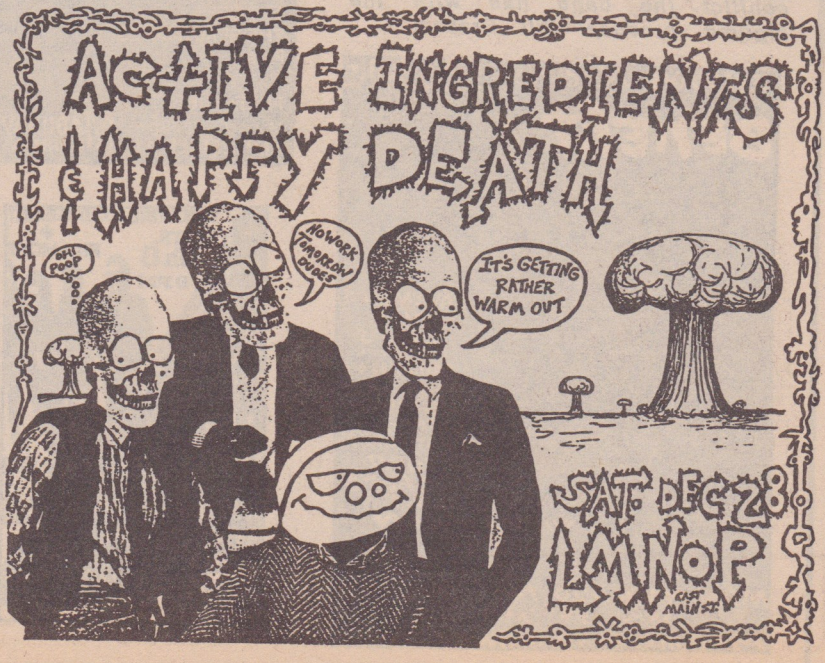


This 7 SECONDS flyer is by BARRY WOOLDRIDGE of Columbus, Ohio who describes himself as a "dedicated punk cartoonist". His flyers have a bold style that really stands out.

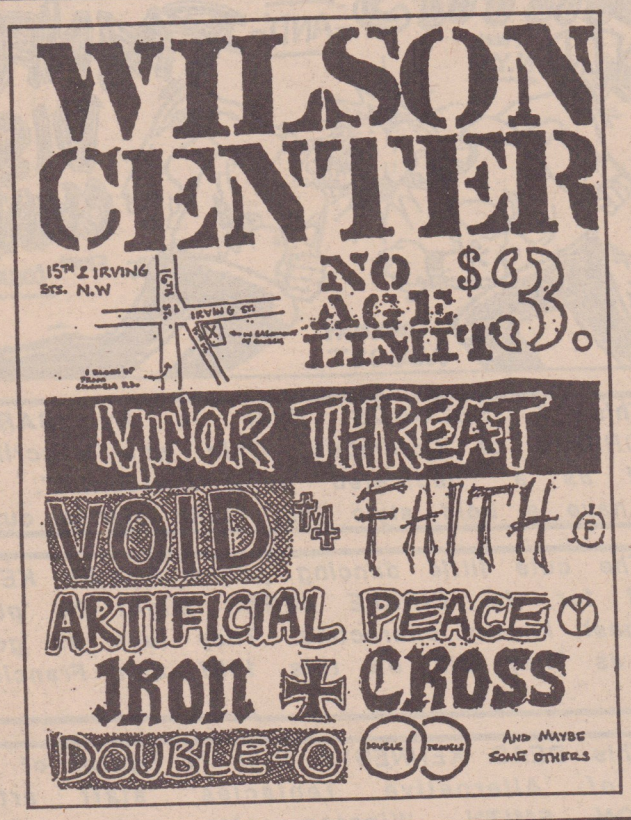
The cute little dancing punks SHAWN KERRI created for the CIRCLE JERKS might be punk art's best known characters. They look as good today as they did on this 1981 San Francisco flyer.

This DEAD KENNEDYS flyer is typical of the style of Alternative Tentacles' staff artist WINSTON SMITH. Winston also puts out a fanzine called Fallout.

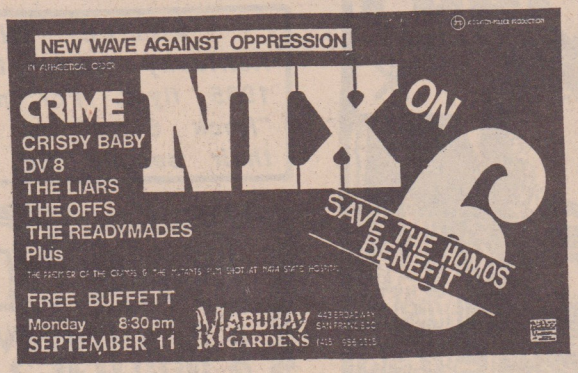
ACTIVE INGREDIENTS from Lexington, Kentucky show their sense of humor on this 1985 flyer. For more of their humor, check out "Rock Stars", a classic piece of funnypunk, on their second EP.



D.C. hardcore hit peak intensity in late 1980 and early '81 at places like the Wilson Center, the 9:30 Club, and a host of lesser used venues. The S.O.A. flyer from 1980 features one of MINOR THREAT's early performances. It's good that this classic period has been well-documented by flyers and Dischord vinyl.

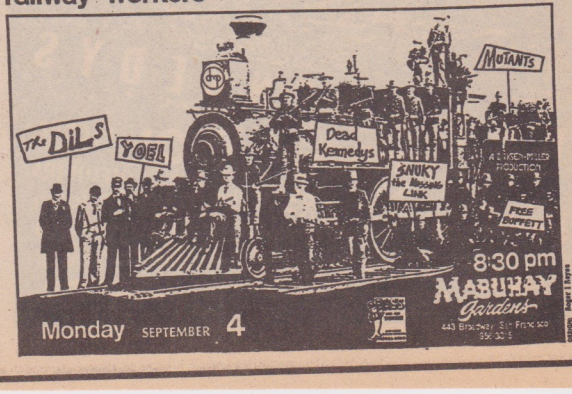


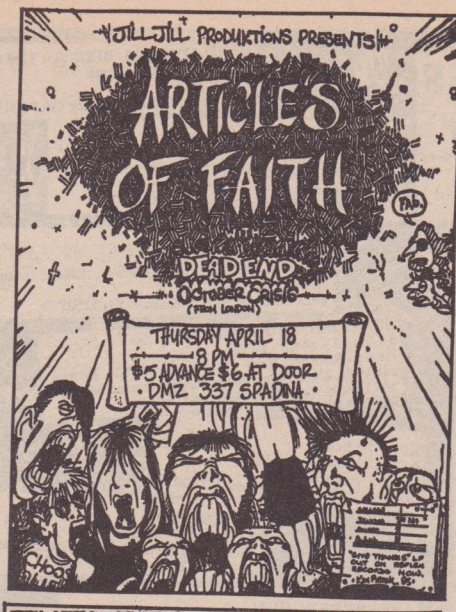
Benefits were a strong tradition in Bay Area punk from the beginning. The small sampling of benefit flyers here include the legendary show the CLASH played for New Youth Productions on their first American tour in 1979. The CLASH's name had to be left off the flyer due to a contractual conflict the band had with the bigtime producer Bill Graham

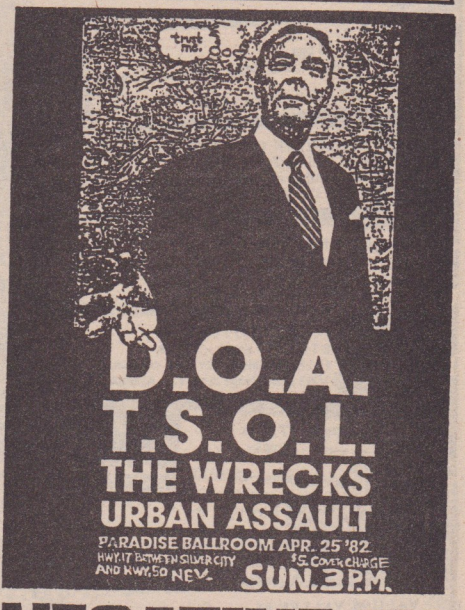


VOL. 9 NO. 4 **** MON

Benefit for striking Norfolk & Western railway workers

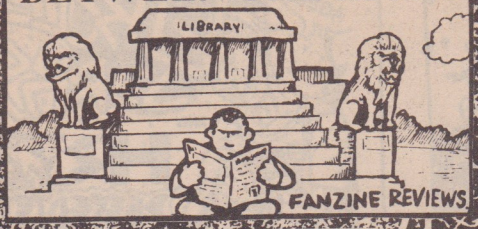






I'm almost out of space, but I hope you enjoyed the article. If you are a fanatic about this stuff, and want a copy of a 1 1/2 page article on early Bay Area punk flyers that I did for my radio station's program guide (KALX), send a self addressed envelope to: Mel Cheplowitz/ 852 31 st St./ Oakland, Ca 94608 . Special thanks to everyone who has fed my flyer habit over the years.

BETWEEN THE LIONS



Just a quick note here before reading on.... first off, starting with issue #36, I will be including postage in the price of all the zines listed. Now to make this task a little simpler, I am asking that everyone who sends in a zine please make clear what they would like to charge for postage; if not, I will use the amount marked on the package the zine came to us in. Secondly, zines marked for free are NOT free unless you send postage and in most cases a zine costs more than one stamp to send. Finally, with next issue I will begin marking what language the forgien fanzines are printed in. Again, please continue to send your zines and communicate your ideas! Keep the faith - Martin

BRAVEAR #3 / $1.75
7 x 10 - offset - 56 pgs.
Minutemen, Poison Girls, Meat puppets, editorials, reviews, stories
P.O. BOX 3877 / Berkeley CA 94703

POLLUTION CONTROL #10 / $1.00
8 1/2 x 11 - offset - 14 pgs.
radio listings and news, reviews, info, contacts
1725 E 115 St. / Cleveland OH 44106

NO MADIC UNDERGROUND #1 / 50¢
8 1/2 x 11 - xerox - 26 pgs.
Neon Christ, Circle Jerks, editorials, reviews, poetry
P.O. BOX 72003 / Marietta GA 30007

LOWLIFE #7 / $1.50
8 1/2 x 11 - xerox - 38 pgs.
Cabbage Galore, reviews, comics, art, photos
1095 Blue Ridge Ave. #2 / Atlanta GA 30306

WASTE PAPER #17 / free
8 1/2 x 11 - xerox - 12 pgs.
reviews, PIL
638 E. 13 th Ave. / Denver Co 80203

D.O.V.E. #3
5 1/2 x 8 1/2 - xerox - 36 pgs.
articles, reviews, comics, art, poetry
P.O. Box 4-1698 / Anchorage AK 99509

VALIUM VALLEY #1
8 1/4 x 12 - offset - 28 pgs.
Massappeal, Be Kind To Beavers, editorials, poerty, photos, comics
119 York St. / Sydney / N.S.W. /. Australia

STOP SKATE HARASSMENT #6 / $1.00
8 1/2 x 11 - xerox - 46 pgs.
Sream, COC, Civil Disident, 76% Uncertain, skate news & photos, reviews, editorials
6756 N. Lafayette / Fresno CA 93711

PRESSURE COOKER #1 / 25¢ and a stamp
5 1/2 x 11 - xerox - 12 pgs.
Liberty Division, editorials, poetry
444 Hamilton Wds. / Homewood IL 60430

THE OTHER HALF #1
5 1/2 x 8 1/2 - xerox - 16 pgs.
7Seconds, reviews, photos
208 Wait Ave. / Ithaca NY 19840

SCT. PETERS ENGLE. #2
6 x 8 1/4 - offset - 28 pgs.
Toxic Toys, editorials, reviews, photos, scene reports
Marie Molin / Saralyst Alle 34 / 8270 Højbjerg / Denmark

ANTI MEDIA #9
8 1/2 x 11 - xerox - 20 pgs.
political editorials, news cutouts, comics
824 Haggett / U.W.-GR-10 / Seattle, WA 98195

THIRD RAIL #11
7 x 8 1/2 - xerox - 14 pgs.
Descendents, reviews, art, photos
P.O. Box 1576 / Stillwater OK 74076

SPAM #4.5 / $1.00
8 1/2 X 11 - XEROX - 10 pgs.
Honest Injun, Deja Voodoo, reviews, photos
1162 Ave. / Des Forets / Orleans Ont Canada K1C 3S6

HARD MUSICAL BITE #1 / $1.00
8 1/2 x 11 - xerox - 6 pgs.
humor, comics
6350 Bear Mt. Rd. / Redding CA 96003

SUBURBAN VOICE #18 / $1.00
8 1/2 x 11 - offset - 28 pgs.
COC, The Freeze, Doggy Style, Toxic Reasons, reviews, photos
56 Lewis Rd. / Swampscott MA 01907

ZERO EXPECTATIONS
7 x 8 1/2 - xerox - 16 pgs.
Morally Bankrupt, Raw Power, Life Sentence, editorials, reviews
1122 Medford Ave. / Pensacola FL 32505

FREAKISH THOUGHTS $4 / $1.00
8 1/2 x 11 - xerox - 24 pgs.
Henry Rollins, Rest In Pieces, AOD, letters, editorials, art, reviews, and some geek named Martin
353 Capitol Ave #C-3 / Hartford CT 06106

KFC #2 / free
8 1/2 x 11 - xerox - 10 pgs.
reviews, editorials
207 Dundee Dr. / Battle Creek MI 49017

LOVESEAT #1
5 1/2 x 8 1/2 - xerox - 20 pgs.
editorials, local news, art, Martin Sprouse
211-53rd / Des Moines IA 80312

ARRRRRRRRGH! #3
8 1/4 x 12 - offset - 34 pgs.
Butcher, Chaos S.A., The Deformed, scene reports, photos, contacts
Goran Lind / Nederlosa / 59600 Skanninge / Sweden

PIRATE FACTION #1 / $1.00
8 1/2 x 11 - xerox - 26 pgs.
AOD, Stretchmarks, editorials, reviews, photos
47 Ellsworth Ave. / Toronto Ont / M6G 2K4 Canada

ONE SOLUTION #6 / $1.00
8 1/2 x 11 - offset - 20 pgs.
DOA, 7 Seconds, SNFU, COC, Necros, reviews, photos, editorials
187 Neville Pk / Toronto Ont M4E 3P7 / Canada

FULL FORCE #1 / $1.00
5 1/2 x 8 1/2 - xerox - 20 pgs.
Offenders, Don't No, Cancerous Growth, reviews, photos, contacts
76 Hallberg Rd / Mangoe East / Auckland, New Zealand

BREAKOUT #3
8 1/2 x 12 - offset - 32 pgs.
Rhythm Pigs, BYO, Social Unrest, White Flag, reviews, photos
Wandsbeker Konigsstrasse 40 / 2000 Hamburg 70 / West Germany

JERSEY BEAT #25 / $1.00
8 1/2 x 11 - offset - 18 pgs.
Urgent Fury, reviews, music news, photos (plus free Punk Teen #2 zine)
418 Gregory Ave. / Weehawken NJ 07087

SHIT ON BRISBANE #4 / $1.00 ppd.
8 3/4 x 12 - xerox - 24 pgs.
Legion of Parasites, The Tribe, Vortex, reviews, photos, comics, contacts
P.O. BOX 558 / Hamilton 4007 / Brisbane Australia

NEW WAVE #28
11 x 15 - glossy - 20 pgs
Attrition, scene reports, news, contacts, reviews, photos
Aline Richard / B.P. #6 / 75462 Paris cedex 10 / France

PROBLEM CHILDREN #4 / $1.00
5 1/2 x 8 1/2 - offset - 20 pgs.
Deformed, Concrete Sox, Diatribe, Annihilated
51 Yeading Lane / Hayes / Middx / UB4 OEN England

CORNZINE #1 / 25¢ & a stamp
5 1/2 x 8 1/2 - xerox - 38 pgs.
reviews, editorials, local news
5706 Lodge Creek / Houston TX 77066

BULLSHEET #5 / 50¢
5 1/2 x 8 1/2 - xerox - 28 pgs.
C.O.C., Offenders, Half Life, Doggy Style
2074 Jackson Ave. / Memphis TN 38112

ATOMIC COMIX #4 / $1.00
8 1/2 x 11 - xerox - 10 pgs.
Demented/ funny comics
P.O. Box 14822 / Gainesville Fl 32604

FLIPSIDE #48 / $1.50
8 1/2 x 11 - newsprint - 68 pgs.
Necros, Final Conflict, Descendents, Dissension, Scream, Fishbone, letters, reviews, photos, contacts, comics
P.O. Box 363 / Whittier CA 90608

xXx #13 / $1.00
8 1/2 x 11 - offset - 28 pgs.
SNFU, Descendents, The Not, Youth Brigade, reviews, photos

ELEPHANT WEEKLY #5 / 50¢
5 1/2 x 8 1/2 - offset - 20 pgs.
COR Records,Membranes, reviews, photos
51 Oakdale Close / Downend Bristol B5166EF England

JET LAG monthly / $1.00
8 1/2 x 11 - offset - 24 pgs.
Replacments, Husker Du, photos, reviews
8419 Halls Ferry Rd. / St. Louis MO 63147

DRUNKCORE #2 / 75¢ pdd.
8 1/2 x 11 - xerox - 10 pgs.
drunk'n humor
47 Ellsworth Ave / Toronto Ont / Canada M6G 2K4

HORDA #1
8 1/2 x 11 - xerox - 12 pgs.
Cancerous Growth, Disorder, Colera, DK's, comics, reviews
C.P. 2400 / Salvador, BA CEP 40000 / Brazil

AOK #1 / 50¢
5 1/2 x 8 1/2 - xerox - 32 pgs.
Reality On Trail, Cancerous Growth, Stupids, scene reports, editorials, reviews, photos
87-215 Helelva St. #1 / Waianae HI 96792

TOWN NOOSE #2 / 50¢
7 x 8 1/2 - xerox - 20 pgs.
reviews, editodials, poetry, art, comics
P.O. Box 148 / Spokane WA 99210

SKATE DEPRESSION #1
5 1/2 x 8 1/2 - xerox - 18 pgs.
Plasma Alliance, Angest Day, photos, reviews
907 Upton Ave. / Springfield MI 47015

SPARSE #4
5 1/2 x 81/2 - xerox - 20 pgs.
Generic, AOD, Electro Hippies, editorials
Simon / Spring Vale / Rainford Merseyside / WA11 8PB / England

TRENDY RAG #7 / $2.00
5 1/2 x 8 1/2 - xerox - 24 pgs.
Damaged, reviews, photos, contacts, comics, (comes with comp cassette)
P.O. Box 901 / Durham NH 03824

INTERNATIONAL TIMES #1 / $1.00
newspaper - 20 pgs.
political news stories, reviews, music info, graphics, contacts
25 Denmark St. / London WC2 / England

HA! #4 / $1.00
6 x 8 1/2 - xerox - 44 pgs.
TVOR, Deformed, Larm, Unnatural Silence, editorials, photos, reviews
Anja Bjerre / Sokildevej 35c / 8680 RY / Denmark

POSITIVE OUTLOOK monthly / free
8 1/2 x 11 - xerox - 2 pgs.
Final Warning, reviews, photos, news
11067 146 A St. / Surrey B.C. V3R 3V3 / Canada

GOING UNDER #9 / 50¢
8 1/2 x11 - xerox - 20 pgs.
letters, editorials, Public Noise, reviews, poetry
4746 Northgate / Ann Arbor MI 48103

THINK #3 / $1.00
8 1/2 x 11 - xerox - 18 pgs.
Youth of Today, Pillsbury Hardcore, Justice League, editorials, reviews,photos
16692 Bolero Ln. / Huntington Bch. CA 92649

NOT YET DECIDED #9 / 50¢
8 1/2 x 11 - xerox - 4 pgs.
Scared Straight, reviews, editorials, photos
3036 N. Arlington / Simi Valley CA 93063

NO IDEA #1 / $1.00 ppd.
5 1/2 x 8 1/2 - offset - 16 pgs.
reviews, editorials, comics
3925 S.W. 3rd Ave. / Gainsville FL 32607

9 YEARS ON #5 / 50¢
5 1/2 x 8 1/2 - xerox - 28 pgs.
Crucifix, Fits, Rubella Ballet, Mau Maus, reviews, editorials, photos, contacts
26 Main Rd. / Trimdon Village / Co. Durham / England T529-6QD

POPULAR REALITY #11 / 50¢
newspaper - 12 pgs.
artcles, letters, clipart
P.O. Box 3402 / Ann Arbor MI 48106

PASSIVE RESISTANCE #3 / 50¢
8 1/2 x 11 - xerox - 14 pgs.
editorials, reviews, articles
2 Baypath Dr / Boylston MA 01505

SPORADIC DROOLING #4 / $1.00
7 x 8 1/2 - xerox - 36 pgs.
Minutemen, Marginal Man, Brunt, Reducers, reviews, editorials, articles
P.O. Box 1092 / Kearny NJ 07032

R@D #34 / 50¢
7 x 8 1/2 - xerox - 24 pgs.
news, articles, reviews, comics
P.O. Box 867 / Morro Bay CA 93442

NIRVUANA #2 / free
5 1/2 x 8 1/2 x xerox - 32 pgs.
political articles and editorials, contacts, graphics
P.O. Box 2184 / Castro Valley CA 94546

NOT FOR PROFIT #3 / free
8 1/2 x 11 - offset - 14pgs.
Circle Jerks, Black Flag, editorials, comics
P.O. Box 40956 / St. Petersburg FL 33743

CONFLICT #38
8 1/2 x 11 - offset - 8 pgs.
Volcano suns, reviews
147-01 72 Dr. / Flushing NY 11367

JULISTUKSIA MAANPETTUREILLE #3 / $1.00
8 1/2 x 11 3/4 - offset - 20 pgs.
Disorder, Toxic Shock, CNT, Petroolisika, editorials, photos
P.O. Box 103 / SF-24101 Salo / Finland

PRESENT IN SPLINTERS #2 / free
8 1/2 x 11 - xerox - 5 pgs.
reviews, poetry
P.O. Box 2356 Fairfield / Fairfield CT 06430

IT #8 / 75¢
8 1/2 x 11 - xerox - 24 pgs.
Final Conflict, A.P.P.L.E., editorials, comics
909 Harper / 1150 N. 14 th St. / Lincoln NE 68508

DAMAGED #2 / free
8 1/2 x 11 - xerox - 8 pgs.
local info, reviews, lyrics, art
P.O. Box 317 / Buckhills Falls PA 18323

MELTING POT #1 / $1.00
8 1/2 x 11 - xerox - 32 pgs.
R.K. Sloan, Blatant Dissent, BCT, Outnumbered, comics, art, photos, reviews, editorials
1300 Rosanna / Las Vegas NV 89117

END TIMES #8 / 99¢
8 1/2 x 11 - offset - 20 pgs.
Ian Mackaye, Happy World, MC 5, reviews, photos
1310 College Ave. / Suite 1234 / Boulder CO 80302

TWISTED IMBALANCE
newspaper - 18 pgs.
Conflict, reviews, art, comics, graphics
104 Logan St. / Raleigh NC 27607

THRASH AND OTHER TRASH #2 / $1.85 ppd.
8 1/2 x 11 - xerox - 28 pgs.
Marginal Man, Beefeater, Acid Pigs, Slaughter House, reviews, comics, photos
1439 Ferdinand / Detroit MI 48209

POSITIVE OUTLOOK weekly (?) / free
5 1/2 x 8 1/2 - xerox - 8 pgs.
Dark Angel, Excel, photos, reviews
11067 146 A St. / Surry B.C. / V3R 3V3 Canada

FREEDOM IS CANCER #2 / 60¢
8 1/2 x 11 - xerox - 22 pgs.
editorials, poetry, comics
527 N. 11 th St. / Reading PA 19604

A.C. GAZETTE #6 / $1.25 ppd.
8 1/2 x 11 - offset - 20 pgs.
Dead Relatives, Caroliner Rainbow, editorials, reviews, comics, art, stories
135 W. Clark #203 / Champaign IL 61820

WORTHLESS #15 / free
8 1/2 x 11 - xerox - 8 pgs.
editorials, reviews, news clipings, graphics
6711 Fort Hamilton Pkwy / Brooklyn NY 11219

SOMEONES BLEEDING #2 / free
8 1/2 x 11 - xerox - 8 pgs.
A.S.F., Smashed Infants, comics, photos, reviews
6802 Sherdian Rd. / Kenosha WI 53142

RIDE THE WOHL WHIP COMETBUS #22 / 50¢ & 44¢ sase
5 1/2 x 8 1/2 - xerox - 40 pgs.
Butthole Surfers, Clown Alley, Penelope Houston, Short Dogs Grow, local news, stories, photos, contacts
P.O. Box 4726 / Berkeley CA 94704

AWAY FROM THE PULSEBEAT $3.00
7 x 8 1/2 - offset - 96 pgs.
Jesus and Mary Chain, Meat Puppets, Alex Chilton, music news and info, photos, reviews
P.O. Box 1842 / Hoboken NJ 07030

VERTICAL URGE #3 / 2 stamps & 25¢
5 1/2 x 8 1/2 - xerox - 30 pgs.
Rites of Spring, skate photos, comics
802 Colusa / Berkley CA 94707

FREE THINK #1 / 25¢
8 1/2 x 14 - xerox - 14 pgs.
political editorials, art, reviews
8 Woodmaster Ct. / Chico CA 95926

SEKASORTO #3
6 x 8 1/2 - xerox - 32 pgs.
Negazione, Perdition, Depression, Civil Dissident, scene reports, reviews, photos, info
Makasiinikuja 5 / 61800 Kauhajoki / Finland

SATELLITE X-TRA #5 / free
8 1/2 x 11 - offset - 10 pgs.
editorials, comics, reviews
183 N Fairview St / Lock Haven PA 17745

MORE BRAINS #2 / 50¢
7 x 8 1/2 - xerox - 20 pgs
Maggot Sandwich, Painted Willie, Artless, comics
P.O. Box 1434 / Tyndall FL 32403

BLACK MARKET #3 / $1.50
8 1/2 x 11 - offset - 32 pgs.
DOA, Mad Marc Rude, letters, poems, art, comics, photos, reviews
405 W Washington St, plot #212 / San Diego CA 92103

B 23 #1 / $1.00
5 1/2 x 8 1/2 - xerox - 24 pgs.
Upright Citizens, Subhumans, scene reports, reviews, comics, contacts
Yiannis Kolovos / Karaiskaki 15 / 162-31 / Greece

SUBURBAN SCHOOLBOY DIGEST #3 / 30¢
5 1/2 x 8 1/2 - xerox - 12 pgs.
reviews, fun & games
P.O. Box 340 / Mt Laurel NJ 08054

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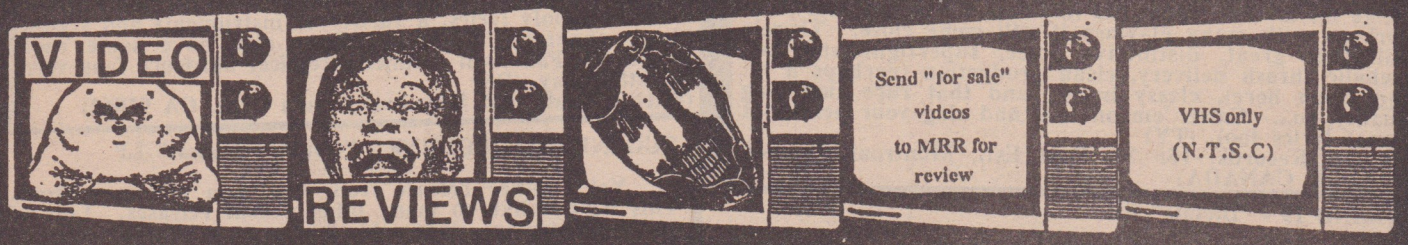

LIVE AT TARGET

Trailers of other Target projects leads off here, followed by a live shoot of a show at Target in 1980. Included are 2-4 "songs" each from FACTRIX, NERVOUS GENDER, UNS, and FLIPPER. Quality footage with good sound. Approx. 1 hr., with 40 min. of the Target show and 20 min. of trailers, color, bands identified by on-screen graphics, no song titles, professional packaging, plastic case.
(Target Video, 678 So. Van Ness, SF, CA 94110)

TOXIC REASONS

12 songs, 6 performed live (at the On Broadway, SF) and 6 used as soundtracks for montages with on-screen lyrics, and an interview with the band. Good quality footage and sound, well put together montages. Also includes trailers of other Target projects. Approx. 1 hr., with 45 min. of TOXIC REASONS, and 15 min. of trailers, color, song titles given by on-screen graphics, professional packaging, plastic case.
(Target Video)

SURVIVAL RESEARCH LABORATORIES

An anthology of 8 machine performances staged by Mark Pauline in connection with SRL. Shot between '79 and '82, this tape includes "Terrifying Scenes From the Battlefields of Tomorrow", "An Unfortunate Spectacle of Violent Self-Destruction", and "SRL Reveals: A Cruel and Relentless Plot to Pervert the Flesh of Beasts to Unholy Uses". If you've never seen stink dogs, 400 lb. mechanized ticks, robot fuck machines, or a mummy-go-round, here's your chance. Innovative, creative, and always bizarre, it's SRL having fun with danger. Footage is good quality. Approx. 50 min., color (except first performance), on-screen graphics of performance title, comes with insert describing performances, white xerox cover of SRL flyers, plastic case.
(Target Video)

URBAN STRUGGLE: The Battle of the Cuckoo's Nest

A video reminiscent of "Decline of Western Civilization" in that it mixes live footage and interviews and concentrates on the wild, chaotic image of punk with a special fascination for tharashing. Live bands are BLACK FLAG (3 songs), CIRCLE JERKS (6 songs), and TSOL (1 song). Interviewed are Jerry Roach (ran the Cuckoo's Nest, a club in Costa Mesa, near LA), various Cuckoo bouncers and patrons, various band members, and one police officer. Shot in '81, the live footage is quite intense (although poor sound detracts from the effect), very dark, with partial images and harsh, raw contrasts. Hard to tell if this was originally shot on movie film or videotape. Overall, very well put together. Approx. 40 min., B&W, bands are identified by on-screen graphics, professional packaging, plastic case.
($32.00 ppd. to George Lingier, 1278 Glenneyre, Ste. 244, Laguna Beach, CA 92651)

REVIEWERS
(JB) Jeff Bale
(Dog) Dogtowne
(MH) Max Hechter
(Pus) Pushead
(RS) Ruth Schwartz
(SS) Steve Spinali
(MS) Martin Sprouse
(TY) Tim Yohannan

Send MRR your record or tape for review. If possible, send 2 copies of records (one for review, one for radio airplay). With tapes, only one copy is necessary, but it must be a "for sale" tape to be reviewed. The address is: Maximum Rock'n'Roll
P.O. Box 288
Berkeley, CA 94701

Anyone who saw the record review section in last month's issue might have noticed the growing amount of cassettes in these pages. There's no question that tapes offer the cheapest and easiest way for fledgling bands to get their material heard in the scene, and we encourage bands to continue sending us demos and tapes so we can play them on the radio and review them here.

In the future, though, we're going to cut down the amount of tapes critiqued to a more manageable 20 or 25% of the total reviews. We'll have to stick to only the very best releases; MRR just doesn't have the space for all the reasonably good and "promising" material that comes out.

That shouldn't discourage you. Cassettes are still one of the most important ways that the staff here can cover the regional scenes of punk and hardcore, both on radio and in print. So keep those tapes rolling in, and we'll do our best to cover them in whatever way we can.

And another suggestion: please send two copies of records whenever possible -- one for the radio show, and one for the magazine. You'd be surprised how this makes the process of reviewing records fairer and more equitable. This means we can spread out the review chores and give more records a more even break when it comes to review assignment.

Well, thanks for listening, and please write in if you have any comments. Steve Spinali

North America/ North America/ North America/ North America/ North America/ North America/ North

GG ALLIN & THE TEXAS NAZIS - "Live Dallas" cassette

Basic slow trash thrash led by the asshole antics of none other than GG himself. Again, like all other GG material, this is beyond sexist, beyond obnoxious, beyond stupid -- just simply fucked up! (MS)
(P. O. Box 54, Hooksett, NH 03106)

AMATEUR GYNECOLOGISTS - "Gynecore" cassette

A good example of generic suburban hardcore punk. This band falls into the "We're pissed off at something and we don't know what it is but let's still form a band" syndrome. The music isn't that bad, and with time it should develop. The lyrics, on the other hand, are meaningless and don't have a bit of fun quality to them. The best thing about this tape is that this band was formed, give them time and hope for the best. (MS)
($3.00 to Box 26, Bethel ME 04217)

ASEXUALS - "Contemporary World" LP

I suppose it would've been unfair to expect this LP to strike me as their debut did (my fave LP of last year), but perhaps with many playings it will come close. There's still that great, distinctive voice, supertight and fast melodic thrash delivery, clean production (perhaps a bit too clean here), classy hooks, and that rare singalong quality, so... Catch 'em on tour and sing your heart out (great lyrics too). (TY)
(Psyche Records, 155 St. Paul Est., Montreal, Quebex H2Y1G8, CANADA)

BAND 19 - "Dictate" EP

A frustrating record. This is the same band that's on the Mr. Beautiful comp, and their style is a sharp guitar/pop/garage sound that, at least here, manages to waste most of their good ideas by wimping out on vocals. There's a live track here with a nice harsh guitar sound that gives you a taste of their real strength. (Dog)
(Modern Method, 341 Cockituate Records, Framingham, MA 01701)

BARKHARD - LP

In the tradition of skate HC bands like AGGRESSION and the FACTION comes from Texas a raw, gritty barrage of garage mayhem called BARKHARD. Their members throw all the gusto of grinding, twangy guitars and abrasive vocals into a crazed assault, mixing up a variety of different influences. (Pus)
(Zorlac, 1719 S. Ervay, Dallas, TX 75215)

BIG BLACK - "Rema-Rema" 45

A one-sided release that is a freebie to subscibers of Forced Exposure mag. BIG BLACK do an adequate cover of the repetitive REMA-REMA song, originally released on a 12" in 1980. (TY)
719 Washington St, #172, Newtonville, MA 02160)

BLURBS - "Industry" cassette

Industrial punk. There's music of various post-punk styles, combined with an overall industrial (as opposed to arty) feel that makes for good listening. At times, it gets a little annoying, but they take chances. (TY)
(Private Studios, Box 531, Wyandotte, MI 48192)

BRUTAL ASSAULT - "Screaming Urges" cassette

Pretty cool hyper aggressive thrash produced by this Florida three-piece. The band's method for success is to play as fast as possible, slip in several clever speed changes and spit out a clean, pissed-off vocal style. Fifteen ragers that are simple in nature, but have the ability to make an impact. (MS)
($4.00 to 1054 Congleton Terr., Jacksonville, FL 32205)

BUZZ AND THE GANG - cassette

A three-song job, pop-punk is style, with female vocals not unlike early BLONDIE. It's got that Boston rock'n'roll sound, clean but rockin' with guitars and drums up front with the singing. More power-pop than punk, it's still a punchy effort. (TY)
(EW Productions, 155 Franklin St., Stoneham, MA 02180)

CAMPER VAN BEETHOVEN - "II & III" LP

This band gets even more eclectic, excessive, and mellow on this second LP. They do have some great melodies, goofy lyrics, a variety of instruments and styles; blues, country, folk, etc. They also have some dull moments. Fans will definitely rejoice; hardcore fans veer the other way. (RS)
(Pitch a Tent, 1025 Broadway, Santa Cruz, CA 95062)

EUGENE CHADBOURNE - "Country Protest" LP

Yet another release from this man among persons. This isn't unlike so many other recent releases. Lots of goofy cover songs, done a la carte or in medley, straight or crooked. Plus spoken word, original psychoticness, folk protest songs and country pickin'. Oh Eugene...(RS)
(Fundamental, P. O. Box 2309, Covington, GA 30209)

CLASSIC RUINS - "Lassie Eats Chickens" LP

Pop with a rock edge. Sometimes DOORS sounding, but not real rockin'. (TY)
(Throbbing Lobster, P. O. Box 205, Brookline, MA 02146)

CLYNG-ONZ/PSYCHEDELIC SKELETONS - LP

More punk from Alaska! Hot on the heels of SKATE DEATH comes this split LP of strange and diverse sounds. The CLYNG-ONZ are a more primitive, goofy band while the SKELETONS have a diversified sound from trashy grungy to weird dischordant noisefests. (Dog)
(Bullhead Records, P. O. Box 102993, Anchorage, AK 99510)

CRAMPS - "A Date with Elvis" 12"

The big difference on this release is that Ivy finally steps out with some clean guitar soloing, and I like it. It's straightforward and simple, and reminds me of something, like a slightly more souped up JOHNNY BURNETTE TRIO/BO DIDDLEY. Some real chances get taken here, and the results: their best record in years, tho many don't like it. (TY)
(Big Beat, ENGLAND)

CRIMINAL MISCHIEF - "Trapped Inside My Brain" cassette

Some hard-hitting Skeeno HC here, folks. There's some metal damage, but not to a distracting degree. Power and production are tops; intense lyrics, too. (TY)
($1 to Todd, 124 Caliente St, Reno, NV 89509)

CYNICS - "No Place to Hide/Hard Times"

A bit stronger than their debut EP, this band has a punkish '66 sound with a singer who almost sounds like Gary Floyd of the DICKS. The A-side is the superior track, with cool fuzz and lead guitar. (TY)
(Dionysus, P. O. Box 1975, Burbank, CA 91507)

DEAD SILENCE - 12"

A band whose lyrics matter a lot, who have put on benefits to back up their beliefs, and who rock hard as well. Really cool fast, grungy punk with tough, committed vocals. Neat fuzz guitar fits well with thrash, too. Excellent, exciting debut. (TY)
(Unclean Records, P. O. Box 725, Sand Springs, OK 74063)

DEFENESTRATION - LP

Slow, moody, folk-pop that has a few sparkling moments, and lots of confusing, sad stories. They have potential, and are okay but lack punch on this recording. (RS)
(773 Asp, Norman OK 73069)

DIDJITS - "Signifies My GO-T" cassette

Heavy rockin' garage sounds are the main element that makes up this nine song tape. Twangy guitar leads complemented by delightful distortion make for some catchy riffs while a steady drum sound holds the backbeat in control. There's also a strong humorous side to the band's warped view of life in the lyrics. (MS)
($3 to A 220 N. 6th St., Mattoon, IL 61938)

DISSENSION - "Why Work for Death" LP

From out of nowhere (well, actually Long Beach) come DISSENSION, and their "generic thrash" sound is done with conviction and power. While their message may be generally in the new "positive" school of HC, their lyrics range a bit wider than many such bands. Line-up includes ex-TARGET OF DEMAND guitarist. A promising debut. (TY)
(Metal Storm Records, 6110 E. Los Arcos, Long Beach, CA 90815)

DOC AND THE PODS - EP

Rockabillyish rock'n'roll on this 4-song EP, occasionally sinking its teeth in, but not really blasting like it could. This is best seen on their cover of the FLAMIN' GROOVIES' "Teenage Head," which just doesn't have the bite of the original. (TY)
(Ho Ho Records, P. O. Box 6906, Cincinnati OH 45206)

FIRST OFFENSE - cassette

One studio side (originally intended for release by Mystic, and is classic SoCal melodic thrash) and one live side (more recent material with a definite metal edge). Both sides are good sounding, though I prefer their earlier sound by far. (TY)
(P. O. Box 4437, La Jolla, CA 92037)

FOURWAY CROSS - "Fill the Sky" LP

As followers of the JOY DIVISION school, these guys really impress me with their attention to sequential detail, rhythmic style and moodiness. Although they have slow moments, this first vinyl offering is well done and combines the aforementioned plus a smattering of industrial starkness, some noisy blockbusters, and melodic meanderings. (RS)
(c/o Motiv Communications, P. O. Box 875422, Los Angeles, CA 90087)

FUR BIBLE - 12"

Some ex-GUN CLUBBERs (LEGENDARY STARDUST COWBOY's touring backup band, I think, including Kid Congo and ex-BAG Pat) turn in some fairly unexciting psych/blues. Boring and unoriginal. (TY)
(New Rose, FRANCE)

GERMS - "Rock'n'Rule" LP

I'm not a GERMS fanatic. I liked some of their songs and there were a few I didn't care for. Same situation here...live show recorded by Gexa X at the Masque in LA. Shitty quality but that never really entered into the discussion with the GERMS. Except for the long wait between each song, this is a fairly good document of the band before they broke up. (Dog)
(XES Records, no address)

GUILT PARADE - "A Rational Fear of Clowns" cassette

Fine job. Really ripping hardcore with above-average lyrics and playing. Somewhat of a D.C. sound, but not generic at all. Heartening effect. Keep it up! (TY)
($3 to Jeff Beardall, 307 Wright St, Frederickton NB, E3B ZE3, CANADA)

GUILTY BYSTANDERS - "Broccoli Rules" cassette

Mid-tempo thrashed out funnypunk. The music becomes a diverse punk sound set to hilarious lyrics helped out by a classic snotty vocal style. With song titles like "She Only Loves Me When She's Stoned," there is a lack of depth in the material, but it does bring on a nice demented chuckle. (MS)
($3.50 to 307 E. Shiawassee, Fenton, MI 48430)

KHADAFY YOUTH - "Allah Fall Down" cassette

Loud, distorted, sizzling guitar and dirge-oriented bass beats dominate the majority of this 13-song crazed dosage of thrash. The rawness of the music is representative of the anger that this band feels toward the typical punk rebel topics. Heavy, rough garage-type production but loud as hell. Watch for vinyl. (MS)
($3 to PPO Militant Stupidity Records, 50 Avairo Blvd, State College, PA 16803)

KLUGED - "Kick, Scream, and Shot" cassette

A nine-song good sound quality tape. "KLUGED" apparently meas jerry-rigged or thrown together in a really quick, sloopy manner. It doesn't appear so to me, as the playing is tight and powerful angry thrash, cleanly and energetically delivered. Lots of changes and non-metal guitarwork (extended at times) and strong vocals. Good debut with an early SoCal HC sound. (TY)
($1.50 to Bobby Lerma, 9620 N. 2nd Pl., Phoenix, AZ 85020)

LOVE CANAL - "It's a Dog's Life" LP

Quite some progress since their early demos; the humor is still strong, but isn't as strong when mixed with the high speed melodies, with rockin' guitar leads and smooth production. A little too serious? Maybe just a little bit coming from this band, but still, this platter is made up of a lot of talent, energy, and potential. (MS)
(National Trust, 2535 Alicia Pkwy, Laguna Hills, CA 92653)

MAGGOT FODDER - "Sudden Death" cassette

Their fans call it "acid punk," which brings to mind the BUTTHOLES, but this is nothing like that. Much more melodic, with "harmonic" vocals and a decent medium-paced beat. Not really too psych or crazed, just moody with a raw guitar. (TY)
(21 Fountain St.E, Guelph, Ontario, CANADA N1H 3N5)

MAIMED FOR LIFE - EP

Sure fire, hard hitting assault of turbulent thrash storm your way via this Salt Lake City three piece. Six power stroking songs that thrust quickly with barking vocals, snapping out some good lyrical content as occasional metallic leads whine across the atmosphere. (Pus)
(Acoine, 1494 Sprang Lane #59, Salt Lake City, UT 84117)

MASSACRE GUYS - "The Rider" EP

Slow to mid-tempo garage rock which musically and lyrically is laced with feelings of doom. The music does at times have a healthy raunchy feel to it, but never really cuts loose and expresses the potential power that would produce something that's memorable. (MS)
(Unclean Records, P. O. Box 725, Sand Springs, OK 74063)

MINIMAL MAN - "Sex Teacher" EP

Moody, mostly instrumental industrial music. There's a light feel of percussion thoroughout with creepy, haunting vocals. Not really aggressive, but still manages to keep you interested. (Dog)
(Fundamental Records, P. O. Box 2309, Covington, GA 30209)

MOD FUN - "Hangin' 'Round!" EP

On this release, MOD FUN has updated their sound from '64 to '66, incorporating '60's fuzz punk into their pop mod sound on one song, going pop-psych on another, and fairly straight pop on the longest track. Like the two uptempo songs better than their previous efforts. (TY)
(131 W. Passaic St., Maywood, NJ 07607)

MORAL CRUX - "Phobia Revolution" cassette

Good sound and variety here. Both punk and thrash with tuneful, intelligent songs, delivered with punch. Cool singing as well. The more I hear, the more I like. A cut above. (TY)
($2 to James Farris, 48 E St. SW, Ephrata, WA 98823)

MUMBLES - "Resurrected" cassette

This ten song tape is made up of a twisted mixture of hard-hitting garage blues, psych rock, and wailing vocals. The pace is kept to a slow steady, bass dominated speed with a clean guitar sound. Low-down and dirgy, but very entertaining. (MS)
($5 to P. O. Box 7243, Wichita, KS 67218)

NAKED RAYGUN - "All Rise" LP

This is a bit different than previous records in that there's only a couple of songs with their distinctive bass licks and chunky melodies. So instead of bordering on redundancy, they prove their diversity by being more melodic, rockin' and even pop. This LP is more challenging than before and really great. (RS)
(Homestead, P. O. Box 570, Rockville Centre, NY 11570)

NECROMATIX - cassette

This band describes their sound as a mixture of ska, metal, and thrash. A nice combination of influences from song to song, all topped off with popish riffs. Basic, and not too daring but enjoyable for some. (MS)
($4.00 to 4822 N. Idlewild, Whitefish Bay WI 53217)

NECROPHILISM - "Dead Girls Son't Say No" cassette

Decent thrash and raw punk centered around pretty bleak personal themes. Metal influences in both music and lyrics, though it's more punk than metal. Is this mysogeny or childish ghoulism? (TY)
(2673 Bayshore Hts Dr., Decatur, IL 62521)

PAGANS - "Buried Alive" LP

Finally! Other than hardcore collectors, most of today's punks have never heard the awesome power of Cleveland's PAGANS. These blasts (17 of 'em) include the 7 tunes off their four 7" records, as well as ten unearthed studio tracks from '77-'79. The single tracks still seem the hottest, but there's no throwaways here. Get it! (TY)
(Treehouse Records, P.O. Box 80037, Minneapolis, MN 55408)

CHARLIE PICKETT - "Route 66" LP

This is the first record from PICKETT since he split up with the EGGS, who went on to release a record as the PSYCHO DAISIES. Here, he gets a refreshing American sound of blues, country, and rock with the help of Jim Duckworth on guitar. Also features Mo Tucker of the VELVETS on drums. (Dog)
(Twin/Tone, 445 Oliver Ave. S, Minneapolis, MN 55405)

PINK HOLES - "Breakfast with the Holes" 12"

More garage punk from Les Black and Co., this time with cleaner production. Covers of "Long Tall Texan" and "Lion Sleeps Tonight," as well as four other grungy fun '78 style tunes. (TY)
(Eldo Farm Records, 7381 Willow Run, Cleveland, OH 44060)

REBELS AND INFIDELS - "Young, Gifted, and Black" cassette

Interesting new material from this long-time Bay Area band. With this effort comes a lot of different influences, both musically and lyrically. One song may be upbeat funnypunk, and the next edging into slower-paced post-punk. Diverse, and very enjoyable. (MS)
(620 Santa Clara Ave. #31, Alameda, CA 94501)

RESISTANCE - "Irresistible" cassette

A politically progressive oi band from Canada, these guys have come forth with a really well-produced tape full of catchy tunes, hot up-tempo playing, and fine lyrics. Good job. (TY)
($3 to Rat's Nest, c/o Gary Brainless, 468 Cecilia St., Victoria B.C., V8T 4T5 CANADA)

RHYTHM PIGS - LP

Excellent debut album by the PIGS that shows they've grown by leaps and bounds in both their lyrics and music. Everything from a tough western feel to a punchy, fuzzy funk song gets attention here. I could actually imagine their song "Human Drama" getting airplay on regular radio. Very cool and very recommended. (Dog)
(Mordam Records, P. O. Box 988, San Francisco, CA 94101)

RIGOR MORTIS - "The Conveyed Message" LP

Heavy-sounding punk/metal crossovers combined with painful thought-cancer type vocals. Tempo is kept down to a medium-pace which compares them to English notables like EXPLOITED, MOTORHEAD, and UK SUBS. Some carcatching riffs and choruses here, but nothing comes out and grabs you. (MS)
(Tabb Records, 6201 Santa Monica Blvd., Hollywood, CA 90038)

SAMHAIN - "November Coming Fire" LP

The horror continues and in a fine way as SAMHAIN's third release really paves the way for this unique harmonious outfit of creeping pleasure. Danzig vocals are in fine form, and there is a slight MISFITS aura here. The pace is even good tempos, and singalongs ever present -- this disc really grows on you. (Pus)
(Plan 9 Records)

SAVAGE REPUBLIC - "Ceremonial" LP

I have always been a fan and know that they can be slow, sweet, and tedious at times, but this, unfortunately, is more tedious than ever. It is sweet and lovely, which could be okay but this fan is disappointed. I'll take nutra-sweet from here on in. (RS)
(Independent Records Project, c/o Suite Beat, 3355 W. El Segundo, Hawthorne, CA 90250)

SEEING EYE GODS - LP

The coolest thing about this record is that it's a two sided paisly pic disc. Musically, they're most definitely Mark Bolan/Donovan influenced, i.e., very sweet and melodic psychedelia. Well done for that and okay for those special moments, but wimpy for the rest. Still, I'll keep it. (RS)
(Epitaph, c/o Suite Beat, 3355 W. El Segundo, Hawthorne, CA 90250)

SERVICE - "America's Newest Hitmakers" LP

Great overlooked scruffy band from Chicago just loaded with talent. There's a full bodied guitar sound, scratchy mid-western vocal drawl and cool, but not cheesy, organ fills and throughout all of this there's good, honest hooks. Great record. (Dog)
(Pravda Records, P. O. Box 268043, Chicago, IL 60626)

76% UNCERTAIN - "Gitar Godz Suck" cassette

This blazing 20-song cassette was recorded live on the band's summer tour, and features a well-rounded sampling of the band's old and new material -- with a vast majority to be released. Production and mix are clear, and holds a hard edge which adds that great "live" feel to the band's music and vocals. Recommended. (MS)
($5.00 to Phantom Records, P. O. Box 39275 North Cont. Sta., Charleston, SC 29407)

SEX MUTANTS - "The Right to Be Left Alone" cassette

Pretty angry stuff! With song titles like "Angry Youth," "Society Sux," and "I'd Rather be Dead," you can tell these guys spend too much time thinking about the bad and not enough time trying to create some good. I hope their ideas will expand and their grungy punk music will develop into something creative. (MS)
($2.50 to 2305 Vance Dr., Florence, SC 29501)

SHELL SHOCK - "No Holds Barred" EP

The second (and very long awaited) single by SHELL SHOCK contains four examples of straightahead HC done in a no-nonsense style. While lacking the unintentional humor of their debut, this one piles on fair amounts of aggro in its best moments, as on the aggressive title track. Basically okay, though unexceptional. (SS)
(c/o Splatter Records, P. O. Box 6005, Metairie, LA 70009)

SLOW - "Against the Glass" 12"

Noted for their frantic live act, this 12" captures that energy as well as their variety. Using funk, rock, and other influences, galvanized by punk energy and attack, they pound out 6 pop/punk/garage rippers. Great singing, too. (TY)
(Zulu Records, 1869 W, 4th Ave., Vancouver BC, CANADA V6J 1M4)

SONIC YOUTH - "Halloween" 45

This one is even more of a drone than ever. "Flowers" is upbeat in their classic noise style, while the title track is lyrically provocative and musically sedate. Still, both songs are good. Not my fare, but I wouldn't be without. (RS)
(Homestead, P. O. Box 570, Rockville Centre, NY 11570)

SPINELESS YESMEN - "Gotcha Boss" cassette

Down and dirty Gothic rock along the same lines as 45 GRAVE and TSOL. The songs are kept to a slower pace and become a bit overbearing at times with their habit of dragging on. The guitar riffs add a nice touch and create good melodies, but the rough production keeps this one together. (MS)
(524 E. 11th St, #10, New York, NY 10009)

STINKBUGS - "Raise a Stink" cassette

In the tradition of early industrial punk like The NORMAL's "TVOD," incorporating incessant rhythms (machines), eerie vocals, and twisted subject matter. (TY)
(Afraid Stare Records, P. O. Box 1683, Bellingham, WA 98227)

SWANS - "Time is Money" EP

This NY industrial band is known for playing at a horribly slow pace and most of their songs deal with sex, violence, and pain. This time out they stick with the same subject matter but speed up the tempo to an almost rock beat. For the more adventurous. (Dog)
(K Records, no address)

TEN FOOT FACES - EP

A three-song project that incorporates pop, surf, and ghouly garage. Each song is in a pretty distinct style, though none stand out above the others. (TY)
(Independent Project Records, 544 Mateo St., Los Angeles, CA 90013)

JOHNNY THUNDERS - "Que Sera, Sera" LP

Whereas I just had written JOHNNY THUNDERS off as poopoo on toast last issue, I'm now glad to report that he's now just plain poopoo. Lots of songs about all the girls throwing themselves on the boy, done in his traditional R'n'R style. Would've been happy, though, if he at least rocked out, but most tracks are fairly tame, with very clean playing. Miss that nasty guitar. Okay at best. (TY)
(Jungle Records, ENGLAND)

TOKEN ENTRY - "Ready or Not, Here We Come" EP

Metal-damaged punk for those who enjoy such things. Lyrically, all the songs deal with the sleazy side of NY city life. Okay, but pretty heavy despite the drive. (TY)
(26-30 30th St., Astoria, NY 11102)

UNDERACHIEVERS - "Underfoot" LP

Clean pop-punk that verges back and forth from B52's new wave to JEFFERSON AIRPLANE rock to X-influenced early punk. (TY)
(Throbbing Lobster, P. O. Box 205, Brookline, MA 02146)

VARIOUS ARTISTS - "Bleeding Between the Lines" cassette

Wally and the Beav comes up with another hot new comp, a prelude to their first vinyl effort. Bands like LUDICHRIST, PHANTOM TOLLBOOTH, SHELL SHOCK, HYPE, A.P.P.L.E., DIRECT ACTION, RED TIDE, REST IN PIECES, and lots more supply the more than ample power. Overall fine sound, comes with booklet. Rips. (TY)
($4 to Phantom Recoards, P. O. Box 39275, No. Cont. Sta., Charleston, SC 29407)

VARIOUS ARTISTS - "Chicago Garage Bands Greats" LP

Very good collection of Chicago bands from 1966 to 1968 recorded on the Rembrandt label. Most of the material here is either unreleased or different versions from bands like the LEMON DROPS, NITE OWLS, and NICKEL BAG. Nice mixture of blues, folk, and psychedelia. (Dog)
(Cicadelic Records, P. O. Box 791551, Dallas, TX 75359)

VARIOUS ARTISTS - "Deep Six" LP

Seattle area band here, mostly in the speed metal vein and not-so-speedy metal vein. You get two-four tunes each from GREEN RIVER, MELVINS, MALFUNKSHUM, SKIN YARD, SOUND GARDEN and one from U-MEN. Passable. (TY)
(CZ Records, 1407 E. Madison, Seattle WA 98122)

VARIOUS ARTISTS - "A Diamond Hidden in the Mouth of Corpse" LP

Poet John Giorno presents stuff for the arty crowd, mostly jazzy/experimental tracks with poetry or tunes interspersed. Contains HUSKER DU, DAVID JOHANSEN, SONIC YOUTH, COIL, CABARET VOLTAIRE, etc. (TY)
(Giorno Poetry Systems, 222 Bowery, NY, NY 10012)

VARIOUS ARTISTS - "OK Varmit, You Bought the Ranch" 3x7"boxed set

A weird marketing concept -- three colored vinyl EP's boxed together. You get one by PEACE CORPSE (country metal weirdness), WHITE 'N HAIRY (funk doodling weirdness), and PILLSBURY HARDCORE (droning FLIPPER-ish weirdness). Pretty goddam weird. (TY)
(Budget Ranch, Box 242, Pomona, CA 91769)

VARIOUS ARTISTS - "A Piece of Mind" cassette

Put out by the guys from DEAD SILENCE, this sampler contains quite a variety of styles as represented by such bands as RHYTHM PIGS, DEHUMANIZERS, BLATANT DISSENT, GLORIOUS DIN, AGAINST THE GRAIN, INSURGENCY, RIPCHORDS, CRUCIFIED TRUTH, DISARRAY, and tons more. Check it out. (TY)
(P. O. Box 7206, Boulder, CO 80306)

VARIOUS ARTISTS - "Vile Vinyl, Vols. 1 & 2" LP's

The first of two volumes of a new '60's punk reissue series is promising, though not quite up to the standard of the "Back from the Grave" series. It pretty much steers clear of the wimpy, flowing psychedelic snoozers and stick to the rockers. Of these, the standout tracks are by the DIRTY SHAMES, CHANGIN' TIMES, BELLES, NIGHT-CRAWLERS, and GOOD FEELINGS. Volume 1 is better overall. (JB)
(High Noon, Box 390 Old Chelsea Station, Dept P, New York, NY 10011)

WARDS - "Armed to the Teeth" cassette

Catchy guitar sounds and a straight-forward beat form the backbone of this 25-song cassette, which is spliced with several tempo changes and sloppy vocals. At times, it sounds like the singer is half asleep due to the drowned out effect that tops his every line, but the lyrics are funny/serious and interesting. (MS)
($5 to P. O. Box 3156 Burlington, VT 65402)

WHOLE LOTTA LOVES - "Recline and Fall of Rock & Roll, Pt. 2" LP

'60's influenced rock'n'roll, with touches of folk rock, pop, psych, rock. Too pop in general for me, but their cover of GARY GLITTER's "Rock'n'Roll Pt. 2" shows the most imagination on this disc. (TY)
(Treasure City Records, P. O. Box 40092, St. Paul, MN 55104)

ZAPRUDERS - "Hanna Barbarian/Trash Night at the Jewelry Store"

Folk-rock/singer-songwriter stuff with the accent on audible lyrics. While the music is pretty meager and fairly light, the lyrics are crypto/critical Dylanesque without being too pretentious. Wish the music rocked more, but otherwise it's intriguing. (TY)
(P. O. Box 8194, Bellflower, CA 90706)

YOUTH OF TODAY - "Can't Close My Eyes" EP

Catchy choruses and rhythmic mosh beats combined with slurred gravel vocals make up the basic musical structures of this seven song EP. The would-be power is kept down to a minimum due to the semi-poor production, and the lyrics stress a generic "positive" militant straight-edge attitude, and if I never would've met them in person I'd have believed that the lyrics lacked the sincere depth which could lead them to be easily misunderstood. This band's intentions are good, they just suffer from occasional foot-in-mouth disease--eh Ray? (MS)
(Positive Force Records, P.O. Box 9184 Reno, NV 89507)

International/ International/ International/ International/ International/ International/ International/

AGGRESSIVE DOGS - "If You Please" EP

Raspy vocal hurl themselves over this wall of abrasive power, pushing with shrilling guitar licks and a rapid paced melody keeping it all chaotic. Enjoyable tracks that are well organized and crank out the enrgy. Fast, without overdoing it for their style. Japan rages again! (Pus)
(KPP Records, JAPAN)

BAD BEACH - cassette

Gothic punk which hails from the depths of England. Simplisitic rhythms and aggressive melodies come together with a sound very close to early TSOL or the DAMNED. Definite "eerie" overtones present, resulting in a hard-edged image and making this tape nothing more than healthy entertainment. (MS)
(#2.50 to 36 B Rusina Ct., Rawclagh Terrace, Leamington Spa CU31 3BX, ENGLAND)

BARON ROUGE - 12"

Older style punk with synth. Seven songs in all, which are okay but the synth adds a "circus" atmosphere which detracts from the overall impact. (TY)
(52 Ave. Rene Coty, 75014 Paris, FRANCE)

BLAZING APOSTLES - It's So Easy/Comfort"

Mid-period JAM meets mid-period CLASH. Melodic rockin' pop. (TY)
(KDY Records, 37 Dollar Cres., Kirkaldy, Fife, KY2 GNU, ENGLAND)

CANNIBALS - "The Rest of..." LP

This LP contains session material from 1977-79 (largely unreleased) of this groundbreaking UK trash outfit. Lots of rockin' blues, '60's rock'n'roll, etc. from their various aggregations (several of them went on to form the INMATES). Early STONES sound. (TY)
(GMG Records, 145 Rue de Vaugirard, 75015 Paris, FRANCE)

COCKS IN STAINED SATIN - "Welcome to the Trasher Dome" LP

This new LP brings forth some very catchy choruses and upbeat riffs all put together with slick production that keeps a raw edge. All eight songs have a serious pop flavor to them, which causes a cheerful sound and a sense of humor. (MS)
(Z Music, Rotlinstr. 81, 6000 Frankfurt, W. GERMANY)

COSMIC PSYCHOS - "Down on the Farm" 12"

COSMIC PSYCHOS employ a riff-laden punk style with very prominent guitar solos, as well as a strange arty edge that mixes poorly with the punk elements. I'm uninspired by the songwriting, and hope that the self-indulgent wanking doesn't get in the way of future releases. (SS)
(Mr. Spaceman Records, AUSTRALIA)

CRETINS - "Man Between Walls" 10"

Very slick rock with pop/punk influences, kinda like X. Weirdest part is that they dedicate the record to DICK DALE, CLIFTON CHENIER, and HOUND DOG TAYLOR (among others), none of whose grungy blues or surf influences appear at all. (TY)
(Weird System, Lange Reihe 101, 2000 Hamburg 1, W. GERMANY)

CROW - "Who Killed Dove?" EP

Fast mayhemic thrash that rips with aggression in the norm of Sweden or the U.S., this accelerating disc packs a mean bass whallop with loud splashing of the cymbals. Thrusting power keeps CROW alive and attacking with every note. (Pus)
(Crow Records, JAPAN)

DOM DAR - "Dansa Vilt Min Sjal" EP

Pretty noisy thrash, more like Finnish than Swedish hardcore. There are some tunes here, but it's largely a non-metallic blast of crazed thrash energy. (TY)
(PAS-83, Box 49, 57700 Hultsfred, SWEDEN)

FARCE MAJEURE - EP

Really melodic singalong punk with good drive and bounce. This sounds more like French punk than Swedish (in fact, I could swear it's French because they're singing in -- actually, it isn't). Good production, good singing, and tight pop/punk playing with tough guitar. (TY)
(Slam Records, Myrkanstv. 1, 802 38 Garle, SWEDEN)

FLESH D-VICE - "Secrets of the Estranged" 12"

Reminiscent of the 1st RED ROCKERS LP, this changes and burns with a strong medium paced feel. Grinding twangs from the guitar are the focal point in the mix and the work's choice. Well-delivered with a fluid drive, the compositions are musically thought out and catch harmonious notes soon to bounce around the brain. (Pus)
(Jayren, P.O. Box 3054, Wellington, NEW ZEALAND)

FUZZ BOX - "We've Got A..." EP

This all-girl combo recalls PARANOIA in some respects, yet seems altogether more diverse. This is poppish post-punk with snappy rhythms and a nifty sense of counterpoint, providing an overall impression of freshness, despite the absence of catchty melodies. Pleasant. (SS)
(P. O. Box 235, Balsall Heath, Birmingham B12 9RZ, ENGLAND)

GBH - "Midnight Madness and Beyond" LP

As expected, a lot more metalish leads and chords present here. Of the 12 songs, there are maybe only a couple that find their roots in that classic upbeat punk style that this band had years ago. Oh yeah, in case you're wondering, the lyrics haven't changed a bit. (MS)
(Combatcore, 149-03 Guy R. Brewer, Jamaica, NY 11434)

GASTUNK - "Mr. Gazime" EP

GASTUNK fire it up again with the metallic storm of HC excitement as Baki's vocals dominate the entire affair, as they should. Heavy and fast, the production is strong, leaving your ears open to the wild attack. Hardcore riffs with metal leads, is just one of the reasons this band has risen so fast in Japan. (Pus)
(Love Records, JAPAN)

GENERIC - "For A Free and Liberated South Africa" EP

An intensely politically motivated record whose message is augmented by information on the sleeve and in the lyrics. The five songs are made up of a high speed pounding thrash and harsh, gravel-voiced vocals. All in all, worth looking into. Shreds. (MS)
(Days of Hope, 62 Thronton St., Newcastle Upon Tyne 1, ENGLAND)

GHOUL - "Jerusalem" EP

GHOUL's second EP gets heavy as an apparent VENOM influence brings the harsh power down, but the band still has chaos in their blood and slash at those ears with fast chords biting hard. Gnashed out vocals spit out as this combustion explodes into a disorderly zoomfest. Ace stuff. (Dog)
(Hold Up Records, JAPAN)

GOLDEN HORDE - "In Reality" 12"

Liner notes state: "This record will perhaps be one of the greatest rock'n'roll records of a generation." Hardly, but this is decent boppin' folkish rock. Six tunes, the hotter ones owing more to psychobilly than anything else. (TY)
(Media Burn Records, 36 Hanway St., London, W1, ENGLAND)

GOMESS - "Let It Be" flexi

Pop female BLONDIE-ish vocals set to early crunch punk sound. Vocals ruin it completely, and the BEATLES cover doesn't make it. (TY)
(No address, JAPAN)

GUANA BATZ - "See Through" 12"

Rockabilly with just a slightly modern feel, as evidenced by their cover of "Batman", and "B-side Blues." Nothing too special, but decent. (TY)
(ID Records, ENGLAND)

GRONG GRONG - LP

That weird ol' Jello has a passion for dementia (FLIPPER, BUTTHOLES, etc.) and after seeing these these guys Down Under, decided to get 'em released domestically. Like the forementioned bands, though a bit more frantic (at least on vinyl). Sure to go over big with both punks and the art crowd. (TY)
(Alternative Tentacles, P. O. Box 11458, San Francisco, CA 94101)

HAPPY HATE ME NOTS - "You're An Angel/What Did They Say"

While the A-side is a bit too poppish for me, the B is a bit punchier beat-wise. The pop aspects crop up here, too, and at their worst remind me of the BOOMTOWN RATS. Too cute. (TY)
(Waterfront Records, AUSTRALIA)

HEAVY HELL - "Soft" cassette

A simple guitar, drum, and bass playing basic raw punk rock'n'roll a la '76. Nothing specfacular but enjoyable it its basic nature. Pretty garagy, but the spirit is right. (TY)
(Maybe Records, c/o Soren Zockari, Lillegarsvagen 9A, 541 42 Skovde, SWEDEN)

IB, SINGER - "Lucky Strike" flexi

Pretty cool fast oi-sounding stuff, 4 songs, good vocals, back-ups, and tight playing. Classic title: "All My Oi." (TY)
(No address, JAPAN)

ICONS OF FILTH - "The Filth and the Fury" EP

Three loud crashers that for the most part live up to this band's sound but fall short due to an obviously repetitious beat and continuously distorted guitar. The echoing vocals have problems coming across clearly and seem hidden behind the wall of the music. The artwork and written material is interesting, however. (MS)
(Mortarhate Records, P. O. Box 448, Eltham, London SE9, ENGLAND)

IKKANINJI - "Slow Down" EP

Eight rapid tracks that spit and crack, sending chills with the frenzied overdoses of disorderly parts. Guitars are all over this disc, screaming at you with grinning craziness. Radical is a small word for the mayhem that grinds from this unique Japanese band. (Pus)
(Premium Records, JAPAN)

IPAN SHIMIN - flexi

Early punk sound with really awkward and unfitting vocals. Would've been an okay PISTOLS-type release otherwise. (TY)
(No address, JAPAN)

KAMBRONES - "C'est Toujours ça de Gagné" LP

Decent successor to their earlier recordings. Over half of the songs have that enjoyable, melodic '77 punk sound with heavy guitars, though there are others, including post-punky and pseudo rockabillyish material that make one worry about about their future direction. But the LP has some killer cuts, like "Marie-Janee" and the title track. (JB)
(Mix 78, Rue Hector Berlioz, 81000 Castres, FRANCE)

KAUNEUS & TEAVEYS - EP

Classic Finnish thrash in the DISCHARGE mold. While not as noisy as some, the basic ingredients are there, though a bit more slowed down on about half of the six tunes. "Brainless" is the anthemic tune here. (TY)
(c/o Masa Meatmen, Raahenk 10, 76200 Kokkola, FINLAND)

LA MUERTE - "Peep Show" 12"

Back again quickly, these crypto-rockers hit with 4 songs, 3 of which are bizarro blues, twisted a la BUTTHOLES. The fourth song is a cover of PINK FLOYD's "Lucifer Sam," an okay version. (TY)
(Soundwork, Rue Van AA 95, 1050 Brussels, BELGIUM)

LAST BOMB - "Firing" EP

Raw savage guitars scream out madly with very American sounding vocals. LAST BOMB continue in the new Japanese form, yet more of a garagy GASTUNK sound that cries for more. Fast drumming overpowers a bit, but the noise is intense. (Pus)
(Powder Records, JAPAN)

MADAME EDWARDA - "Lorelei" 12"

Reminiscent of English atmospheric pop (VIRGIN PRUNES, etc.), MADAME EDWARDA succeeds moderately with the title track, although as with most examples of this genre, the poppishness and hooks get stretched too thin for the sake of mood. Okay. (SS)
(City Rocker, No. 303 Aota Bld. 3-1-9 , Koenjo-Kita, Suginamiku, Tokyo, JAPAN)

NO IDEA - "Class War" 12"

New Zealand uptempo punk that sounds British circa 1980. Seven songs that toe-tap their way through a variety of styles with ska time beats, medium paced aggression and quick dance step drumming. A fun record that keeps a good momentum. (Pus)
(Jayrem, NEW ZEALAND)

NO TOKYO - flexi

A two song job, and a curious blend of punk energy with early and progressive punk. Absolutely no info on sleeve. (TY)
(No address, JAPAN)

R.A.F. GIER - cassette

Pounding, unrelenting high energy music made up of awkward chords intermixed with several tempo changes. The 28 songs are a good blend of studio and live recordings, all which have strong production and loads of power. Cool stuff. (MS)
(P. O. Box 967, Eureka, CA 05502)

RATTUS - "Live in Denmark" cassette

Even though the sound quality is not the best, one can get off on this release because of the sheer energy put out by Finland's RATTUS. I wasn't too excited by RATTUS' last vinyl (a more metallic direction), but there's no hint of it here -- just balzing, ripping, and sometimes tuneful thrash. The pace is awesome. (TY)
($3 to New Age Distribution, T. Issler, Hohenstaufenstr 27, 7070 Schwabisch Gmund, W. GERMANY)

RAYMEN - "Going Down to Death Valley" LP

Here is a fascination with the CRAMPS and early American pop and blues. In any case, there are lots of covers that are rockin' and dirty. "Haunted House" really rips as does most of the rest of the record. (RS)
(Rebel Records, c/o SPU Osterstrasse 34, 3000 Harnover, W. GERMANY)

RUNNING STREAM - 12"

A neo-60's band that plays punk and pop-psych. Nothing too startling here, and as you can judge by some of the covers ("Gloria," "I Can Only Give You Everything"), not too much delving into the musical past. Okay. (TY)
(Ton Um Ton Records, Lindeng.32, 1070 Vienna, AUSTRIA)

S.H. DRAUMUR - "Bensin Skrimulid Skridur" 10"

This four-song release is well produced, featuring medium-slow paced moody post-punk. There's a decent amount of power, but the excitement level never quite boils. Also, given the language barrier, a lot is lost in this music where you can hear the singing so clearly, and where, I'm sure, the lyrics set the whole mood. (TY)
($5 to Eedanumusik, Alfholsvegur 30A, 200 Kopavodur, ICELAND)

SALAMANDER JIM - "Lorne Green Shares His Precious Fluids" LP

I don't want to imitate Tim's brief analysis, but this record really does sound like BIRTHDAY PARTY. (Old members are present, I believe, but name changes make it hard to be sure.) Great screamin' blues, rockin' moments and other dementia. If you can find it, get it. (RS)
(Red Eye, GPO 211, Sydney 2001, AUSTRALIA)

SHOP ASSISTANTS/CHESTERFIELDS - split flexi

One pop song each on this release that comes with The Legend fanzine #4. SHOP ASSISTANTS are the more enjoyable of the two, being more upbeat with good drive and female vocals. (TY)
(The Legend, 29 Sherrick Green Rd, London NW10 1LB, ENGLAND)

SHOP ASSISTANTS - "Safety Net" EP

This combo shows promise on two tracks, where their individualistic pop songwriting melds with their pleasant female vocals; and they connect solidly with the EP's title song -- a gritty, melodic mid-tempo track that sticks in the memory. Not hardcore -- just good independent-minded pop/rock. (SS)
(53rd and 3rd Records, ENGLAND)

SONS OF SADISM - EP

Ripping melodic thrash attack by this West German band. A definite 7 SECONDS influence can be heard throughout the six songs, which have high speed sing-a-longs, classic tempo changeovers and positive lyrics. Great stuff. (MS)
(Double A Records, Reiner Mettner, Langobardenstr. 6, 5600 Wuppertal 2, W. GERMANY)

SPERMBIRDS/WALTER 11 - split EP

These two bands are actually fairly much the same band, but with divergent styles. SPERMBIRDS indulge in an upbeat hardcore style with hilarious lyrics, while their alter ego boasts a totally winning pop-punk approach, especially on "Kaiserslautem." A very good record, and I look forward to more. (SS)
(X-Mist Records, Bulestr. 5, 7277 Wildberg 1, W. GERMANY)

MARK STEWART - "As the Veneer of Democracy Begins to Fade" LP

This LP includes material from the last 12" and even the new material sounds like a rehash of his past few records, though it's more thickly layered and more difficult than before. However, ex-POP GROUP's Stewart and Adrian Sherwood still create some of the best haunting wildness and lyrical nightmares. Still will keep the fans happy. (RS)
(Mute Records, 53 Kensington Garden Square, London, W2, ENGLAND)

TERMINUS - "Catalog of Crimes" cassette

Despite the 4-track quality, the eight songs here are pretty listenable. Thoughtful, melodic, medium-paced punk with interesting guitar work and, at times, post-punk singing. Not ordinary. (TY)
($3 to 111 Doncaster Rd., Scunthorpe, South Humberside, DN15 7DJ, ENGLAND)

TRILOBITES - "Venus in Leather/Amphetamine Dream"

Best part of this is the driving beat and occasionally guitar chords. Otherwise, it sounds like a slightly tougher GRASS ROOTS, what with all the lush harmonies and production. Too clean. (TY)
(Citadel Records, 316 Darlinghurst, 2010 AUSTRALIA)

VARIOUS ARTISTS - "Hardcore Ljubljana" LP

A bunch of Yugoslavian punk bands (UBR, III KATEGORIJA, EPIDEMIJA, TOZIBABE, ODPADKI CIVILIZAGIJE) present four to six songs each on this cool sampler. The mode of HC is grungy and loose, following the examples of the Italians, yet veering toward the speedier approach of the Northern Europeans. A very good sampler, and fairly consistent from song to song. (SS)
(Zalozba Fv, Kersnikova 4, 61000 Ljubljana, YUGOSLAVIA)

VARIOUS ARTISTS - "Kaaos Zine Presents" cassette

A Finnish-U.S. effort (being sold in the U.S. by BCT, in Europe as listed below). The U.S. entries are ENTROPY, SPASTIC RATS, and CAUSTIC DEFIANCE, while from Finland hail MASSACRE, PRAVDA, and POLISTVALTIO. All I'm gonna say is HOT! Some of these bands never sounded better. (TY)
($2 to Kaaos Corp. P. 57, 37800 Toijala, FINLAND)

VARIOUS ARTISTS - "Rebel Brain Factory" LP

A 50/50 proposition. Okay tracks from LOODS, ZOLGE, and the POGO; losers from SISTER RAY (yet another band with this name that doesn't have a VELVETS sound at all), and IKARI; and hot stuff from ROSE ROSE. (TY)
(Captain Records, JAPAN)

VARIOUS ARTISTS - "Tenkyoritsu Ni Kita" LP

A Kyoto area comp featuring INFECT, SCABIES, WALTZ, FUCK GEEZ, SEX COMPLEX CLASS, and the SADIST. Mostly '77 stuff except for ripping thrash from WALTZ and SADIST's fast punk. (TY)
(MCR Company, JAPAN)

VARIOUS ARTISTS - "Waterfront Vol. 2" EP

A sampler from this mainly pop label. HAPPY HATE ME NOTS live up to that standard, EASTERN DARK clock in with some cool psych noise, ITCHY ART, come off with a driving dirge entitled "Attempting to Give Your Name to a Policeman While Tripping," and TACTICS do a live folky punk ditty. (TY)
(Waterfront Records, AUSTRALIA)

VARIOUS ARTISTS - "X Must Rockers" EP

Four bands (PAST, CHARTA 77, LOST NOT POSERS, and PISKAD SENAP), four songs, all excellent pop-punk with great Swedish hooks and classic punk delivery. A joy. (TY)
(Birdskit Records, Rodabergsgatan 7, 113 33 Stockholm, SWEDEN)

X - "At Home With You" LP

These Australians continue to put out interesting records. This LP contains tracks in their '77 power punk sound, as well as more eclectic sounds that rock. Can't say I like it all, but for a band that's been around so long, they' still pound. (TY)
(Major Records, P. O. Box 236, Pt. Melbourne, Victoria 3207, AUSTRALIA)

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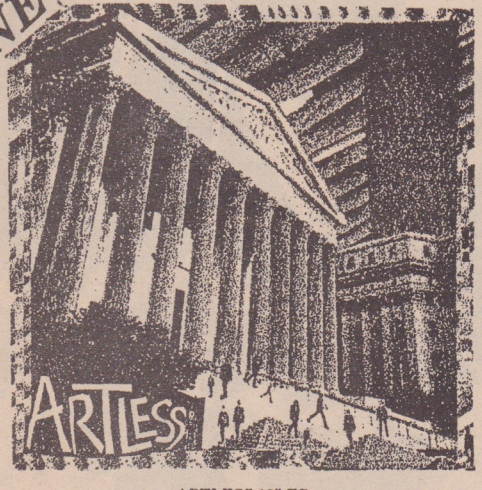

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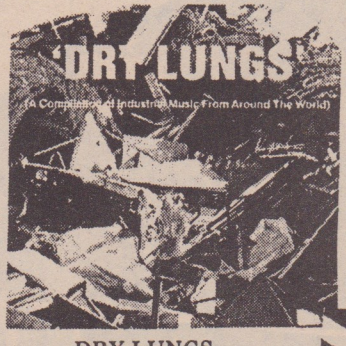

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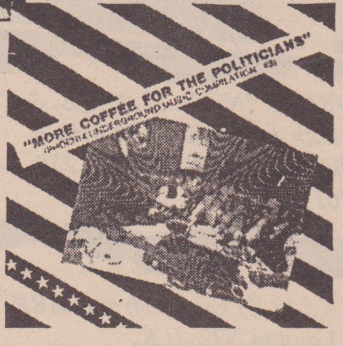

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